NEW SERIES SCOOPS
Episode titles and stars revealed!

+ THE PRODUCERS SPEAK
Julie Gardner & Phil Collinson tell all!

+ CYBER-DIRECTOR
Graeme Harper interviewed!

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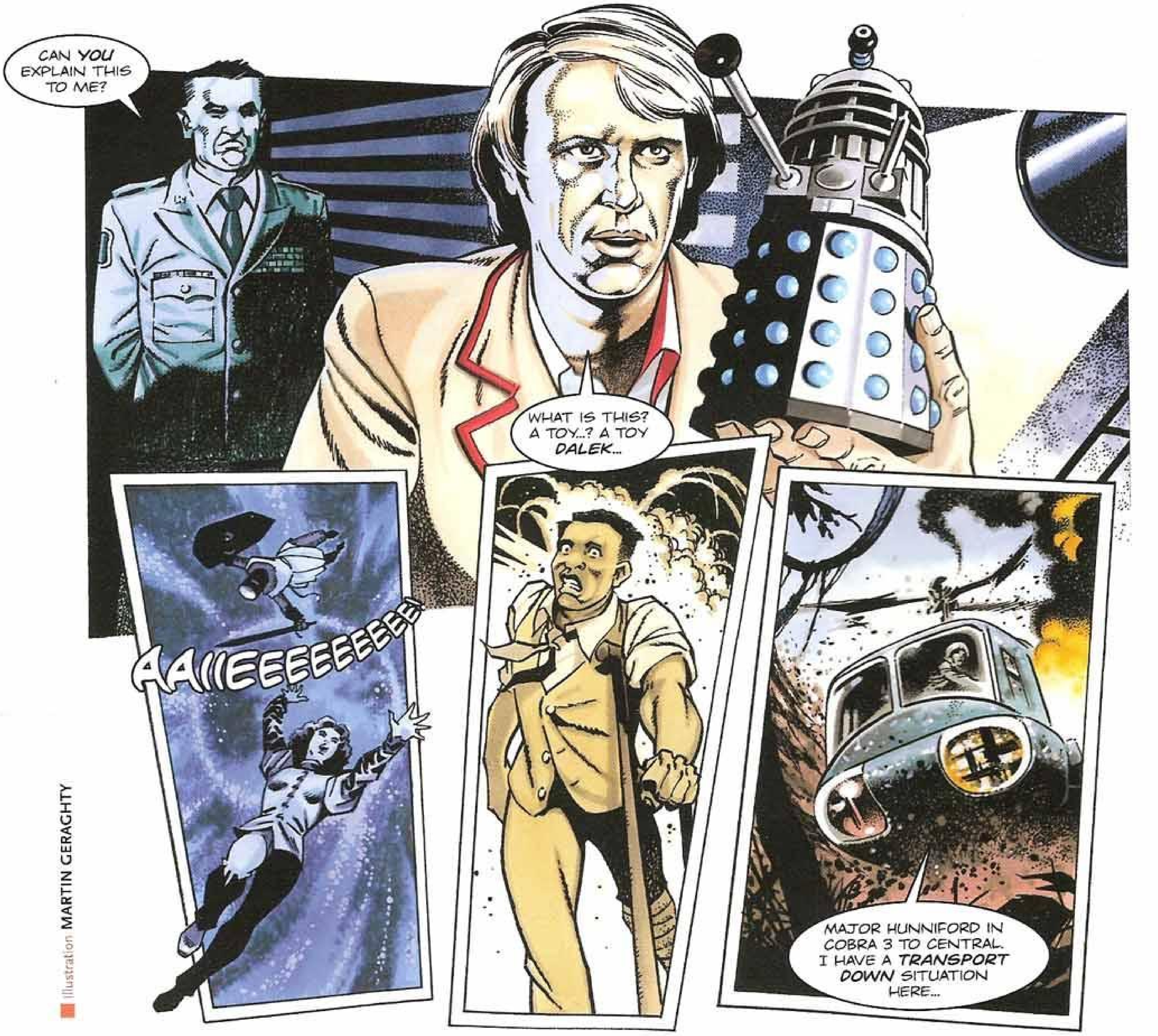
CAN *YOU* EXPLAIN THIS TO ME?
WHAT IS THIS? A TOY...? A TOY *DALEK*...
AAIIEEEEEEEEE!
MAJOR HUNNIFORD IN COBRA 3 TO CENTRAL. I HAVE A *TRANSPORT DOWN* SITUATION HERE...

Illustration MARTIN GERAGHTY

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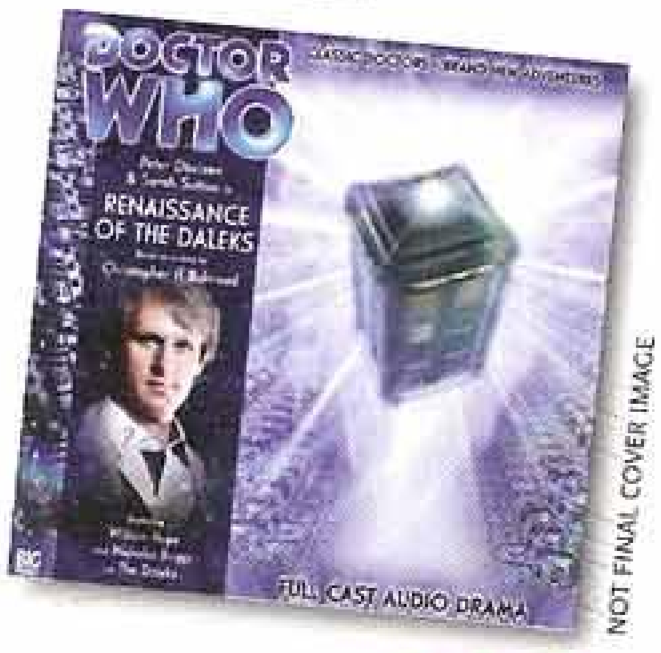
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PULL TO OPEN

There are 57 variations on the amount of boggling to be done when someone first enters the TARDIS..."

BBC one
BACK ON TV!
SATURDAY 24 MARCH 2007

Hello chums! Well, it's that special time of year again, when we knuckle down to the important business of getting overexcited about a new series of *Doctor Who* starting in a couple of weeks, so we've had a little spring clean of **DWM** to mark the occasion. I know we do this rather a lot (not just because of our recent 'revolving door' designers policy – though Stuart is happily settled-in now, and is marvellous, so we've tethered him to Panini Towers with steel cables), but it's cos I like to think of this magazine as a constantly-evolving thing, just like the series it celebrates.

I'm not sure anybody was quite sure, when *Doctor Who* returned two years back, whether the show would have the same elasticity as it once did – the ability to survive and thrive when the cast changed – or even whether modern audiences would accept such a radical shake-up in a more conservative TV age. But it did, and they did, and now as we dive headlong into Series Three we have a completely different TARDIS crew to the one we met in *Rose*, just 24 months ago. Isn't that just incredible?

And the programme shows no sign of stopping, stretching and flexing into new shapes all the time. We've now got a special animated series being produced – that's the equivalent of another whole episode of *Doctor Who* on BBC One in 2007. And then there's all the amazing things you can read about in this issue's bumper *Gallifrey Guardian*. This programme can do – can *be* – anything.

And that's why we're determined that **DWM** should be just as innovative. We don't want to sit around and fester – stick wholly to the tried-and-trusted methods of doing things. The way things are going we'd be left coughing in the dust like Wile E Coyote after a particularly rubbish attempt to catch Roadrunner. With magnetic birdseed I expect. So we've given real thought to how we'll be covering the Doctor and Martha's new adventures this year, and we hope you'll let us know what you think. Because for **DWM** to keep evolving we need our readers to keep telling us where we get it right – and wrong.

So let's get on. The new series countdown starts here. Permission to be overexcited... (wait for it!)... *now!*

Clay

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PRODUCTION MARK IRVINE
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We speak to *Doctor Who*'s best-loved director, whose association with the show goes back to 1966...

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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

DOCTOR·WHO

SERIES THREE

REGULAR CAST

The Doctor .... DAVID TENNANT
Martha Jones .... FREEMA AGYEMAN

WITH

Leo Jones .... REGGIE YATES
Tish Jones.................. GUGU MBATHA RAW
Clive Jones .... TREVOR LAIRD
Francine Jones .... ADJOA ANDOH

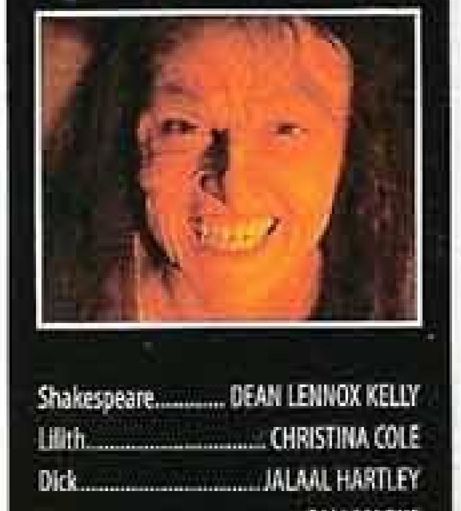
3.1: SMITH AND JONES

Written by.................... RUSSELL T DAVIES
Directed by.................. CHARLES PALMER

Florence .... ANNE REID
Mr Stoker .... ROY MARSDEN

3.2: THE SHAKESPEARE CODE

Written by.................... GARETH ROBERTS
Directed by.................. CHARLES PALMER



Shakespeare............ DEAN LENNOX KELLY
Lilith.............................. CHRISTINA COLE
Dick.............................. JALAAL HARTLEY
Kemp .... SAM MARKS

3.3

Written by.................... RUSSELL T DAVIES
Directed by.................... RICHARD CLARKE

Thomas Kincade Brannigan
.... ARDAL O'HANLON
Valerie...................... JENNIFER HENNESSY

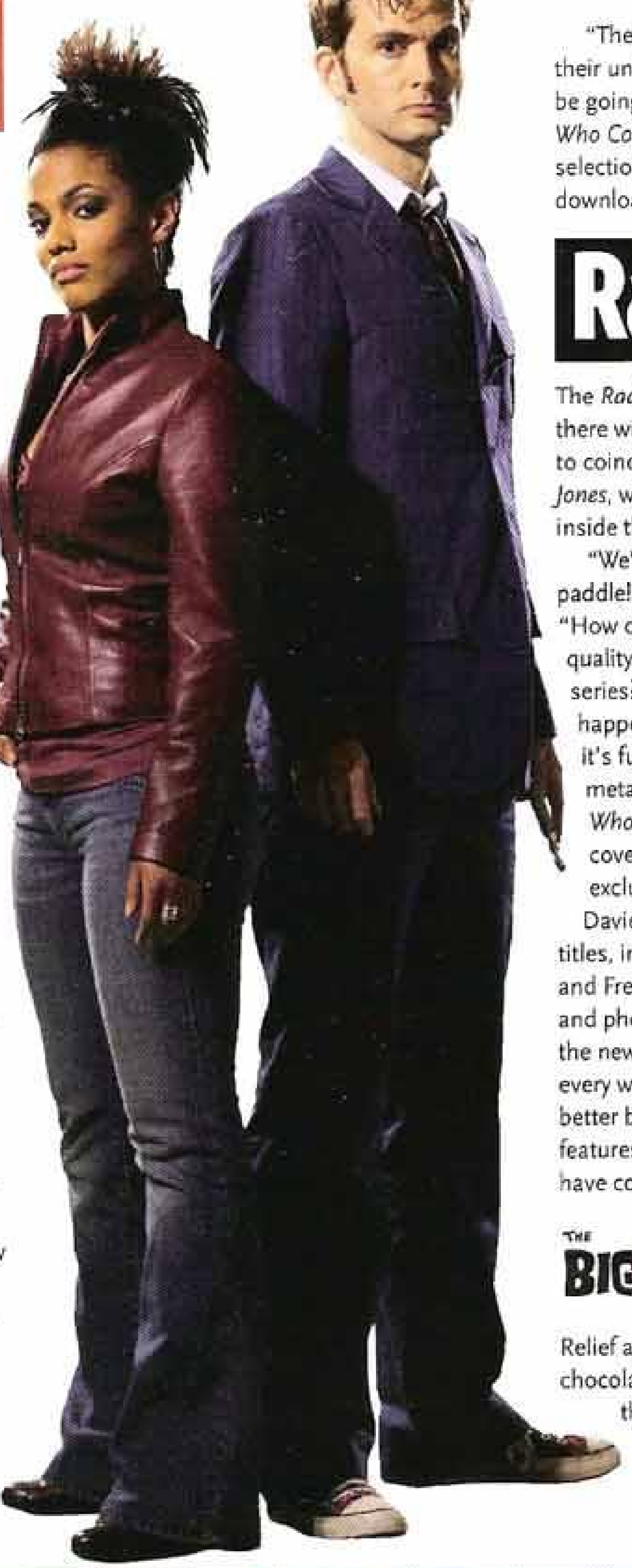
3.4: DALEKS IN MANHATTAN
3.5

Written by........................ HELEN RAYNOR
Directed by....................... JAMES STRONG

Dalek voices .... NICHOLAS BRIGGS
Also co-starring
MIRANDA RAISON, HUGH QUARSHIE,
RYAN CAIRNES, ANDREW GARFIELD,
ERIC LOREN, FLIK SWANN,
ALEXIS CALEY, EARL PERKINS,
PETER BROOKE and IAN PORTER

Get ready for a brand new series of adventures for the Doctor and Martha Jones...

THREE AT LAST!



BBC one

DWM can now officially confirm that the new series of *Doctor Who* will begin its 13-week run on Saturday 24 March, most likely in its regular 7 o'clock timeslot. A full preview of Episode 1, *Smith and Jones*, appears on page 22.

Doctor Who's executive producer Russell T Davies advises **DWM** readers to get ready for an onslaught of media coverage:

"Dates are still being finalised, but I'd think that trailers would start, as usual, about a fortnight before TX. (That's what we call transmission in TV land, TX, sounds good, doesn't it? TX!) We're planning quite a media blitz, so keep your eyes on magazine and chat shows, with one hand on the radio dial, and of course, the newspapers should find plenty to print! The Press Launch is going to be in London this year, but at the time of going to press, we can't yet say the exact date. But it's going to be busy! I still reckon the best advert is word of mouth, though – make sure you tell everyone!"

bbc.co.uk BBC

Doctor Who website producer Rob Francis has told **DWM** what viewers can look out for at *bbc.co.uk/doctorwho* ...

"Last season's podcast commentaries proved hugely popular, regularly topping the major download charts," says Rob, "so we'll be continuing to encourage the cast and crew to reveal all the fascinating facts and juicy gossip behind each episode, in exchange for free sandwiches and lemonade!

"If you're a creative type, look out for a very special new feature that will allow your imagination to run riot! There's also something exciting in the works for fans of our games during the run too...

"The Fear Forecasters will be back with their unique take on each episode and we'll be going behind the scenes with *Doctor Who Confidential*, plus presenting our usual selection of rare photos, production designs, downloadable sounds and more."

RadioTimes

The *Radio Times* has confirmed to **DWM** that there will be another *Doctor Who* front cover to coincide with transmission of *Smith and Jones*, with a special 16-page supplement inside that issue.

"We're up the veritable creek without a paddle!" says *Radio Times* Editor Gill Hudson. "How on earth do we match the quantity and quality of the coverage we gave to the last series? Fortunately, an outboard motor just happened to be lying around, so once again it's full steam ahead – excuse the mixed metaphor – for another *Radio Times Doctor Who* extravaganza, including: extended coverage for the start of the new series; exclusive episode guides from Russell T Davies himself revealing all the remaining titles, in-depth interviews with David Tennant and Freema Agyeman in her first *RT* interview and photoshoot; and some exclusive shots of the new monsters. Plus, of course, each and every week our usual mix of nobody-does-it-better behind-the-scenes coverage, creature features and interviews that *Doctor Who* fans have come to expect!"

THE BIG ONE

Doctor Who is contributing to the BBC's Comic Relief appeal this year with special 'Chocpix' chocolates free with every Red Nose, while the Daleks are appearing alongside the Bash Street Kids in a special *Beano Max* comic. Both items are on sale now!

Having just missed a wonderful TARDIS bird-feeder 'make' during February, **DWM** was determined to find out what other *Doctor Who*-related treats the legendary CBBC magazine programme *Blue Peter* has in store for Series Three. Editor Richard Marson tells us to expect an entire *Doctor Who* Special in early June, tying in with transmission of *Utopia*, which itself features the winner of the recent *Blue Peter* acting competition. This special edition will tell the full story of the competition, following the finalists through their auditions at the Globe Theatre, right up to the final set visit for the lucky winner, and their appearance on *Doctor Who* itself. Also, the *Blue Peter* gardener has been commissioned by a top London hospital to create a big-budget *Doctor Who*-themed garden for sick children, the creation of which can be seen on the 11 April edition.

Blue **Peter**

Richard also revealed that new companion Freema Agyeman will be visiting the *Blue Peter* studio before Series Three begins, and that *Blue Peter Book 37*, available from September, will feature a *Doctor Who* spread including photography from the Globe auditions by **DWM**'s very own Benjamin Cook.

▶ p12

Phil Collinson and **Julie Gardner** are grilled by their own colleagues...

▶ p22

Smith and Jones airs on 24 March! Find out more with our preview...

▶ p66

Russell T Davies counts down to the new series in *Production Notes*...

Award-winning actor joins the *Doctor Who* cast for Episode 11...

SIR DEREK CAST!

The *Doctor Who* production team is pleased to confirm that one of Britain's foremost actors, **Sir Derek Jacobi**, has been cast in Episode 11, Russell T Davies' *Utopia*. Jacobi will play the part of the Professor. Sir Derek, who joined the Royal Shakespeare Company in 1982, has amassed a huge number of diverse acting roles over the past five decades – on both stage and screen – including the lead role in the BBC's acclaimed production of *Macbeth* in 1980, but perhaps most famously of all was that of the stammering Emperor Claudius in the BBC's pierless 1976 production *I, Claudius*. More recently Jacobi played Brother Cadfael in ITV's 1990s adaptation of Ellis Peters' *Cadfael* novels.

Although this will be the first time the actor has appeared in *Doctor Who*, Jacobi has already had a couple of previous brushes with the series – as the voice of the Master in BBCi's 2003 webcast *Scream of the Shalka*, and as the tortured writer Martin Bannister in Big Finish's 2003 *Doctor Who Unbound* audio play, *Deadline*.

Doctor Who's producer Phil Collinson tells **DWM**, "We're so excited by this, it's just one of those magic pieces of casting! The moment we read the script, every single one of us said, 'Derek Jacobi!' You then hope and pray that he'll be free, and more importantly, willing to do it. So it was a very happy day in the office when he immediately said yes. Sir Derek has just finished his last day's filming, on Friday 9 February, and the rushes are spectacular – honestly, I can promise you a treat!"

As this issue of DWM went to press, filming was continuing on the series' final episodes. Phil Collinson tells us, "Block Seven, Episodes 7 and 11, is nearing the end of filming in mid-February, while filming on Block Eight with Colin Teague has already begun, with some double-banking on certain scenes not involving the main cast. The readthrough for Episodes 12 and 13 took place on Thursday 8 February. And filming as a whole is due to wrap in mid-March – just in time for us all to go home and watch *Smith and Jones* on BBC One!"

Phil also confirmed several new cast members for the final two episodes of the series. These include **Nichola McAuliffe** (*Surgical Spirit*, *Randall & Hopkirk (Deceased)*, pictured below) and **Ellie Haddington** (*Bad Girls*, *Life Begins*), as well as **Alexandra Moen**, **Elize du Toit**, **Nicholas Gecks**, **Colin Stinton**, **Natasha Alexander**, **Tom Golding**, **Olivia Hill** and **Daniel Ming**.

Phil tells us, "This block promises to be epic in scale, and the casting reflects that, with wonderful names such as Nichola and Ellie, and comparatively new talent such as Alexandra and Elize. And this cast list isn't complete yet! There's a good couple of names yet to come..."

More on the final episodes next issue...

EPISODE TITLES REVEALED!

PAUL CORNELL ADAPTS HIS AWARD-WINNING *NEW ADVENTURE*...

The *Doctor Who* production office has confirmed three more episode titles for the new series to **DWM**. Episode 10, written by Steven Moffat, is called *Blink*, while Episode 12, the penultimate episode of the series, is the mysterious *The Sound of Drums*. Meanwhile, Episode 8, the first half of Paul Cornell's two-part story, is called *Human Nature*.

Russell T Davies adds, "As long-term *Doctor Who* fans might know, *Human Nature* is the title of a brilliant Virgin *New Adventures Doctor Who* novel, by Paul Cornell, first published way back in 1995. I loved that entire range of books – even wrote one myself! – but I always considered *Human Nature* to be the best of the best. And when *Doctor Who* was first brought back in 2005, adapting that novel for the screen, with Paul still right at the heart of it, was on my list of things-to-do. Of course, it was ultimately Paul's choice whether to adapt it or not – so I was delighted when I phoned him up to pitch the idea, and he practically finished my sentence for me. It was like he'd been waiting for the call!

THE NEW
Doctor Who
ADVENTURES
HUMAN NATURE
PAUL CORNELL

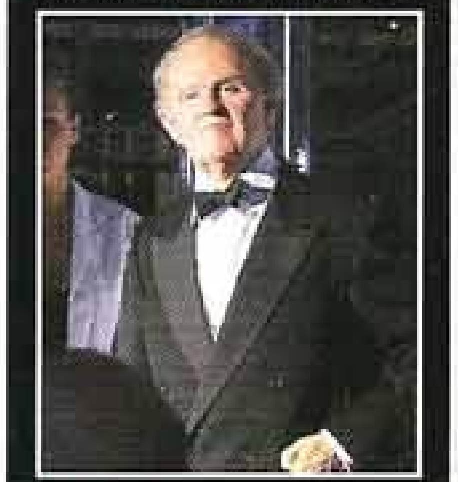
Obviously, this might lead some of you into thinking that you know the story, but our primary intent has been to bring a new story to BBC One, not a slavish adaptation, so we can promise you lots of surprises and differences, with completely new monsters, along with stunning performances from the cast. Blimey, it's scary! And for most viewers, it's a brand new story. We've finished editing the first episode, with work on the second underway, and already, I'm mightily proud of it."

This leaves only three titles for the new series still to be revealed – Episodes 3, 5 and 13. Russell T Davies explains, "Some episode titles are still being decided, and some are still being kept secret. But I can promise more in the launch week edition of the *Radio Times* – I'm sorry **DWM**, but Gill Hudson, the *Radio Times* Editor, is a powerful mistress and cannot be disobeyed! And since she gives us so many brilliant covers, I'm a helpless lackey."

3.6: THE LAZARUS EXPERIMENT

Written by	STEPHEN GREENHORN
Directed by	RICHARD CLARKE

Professor Lazarus	MARK GATISS
Lady Thaw	THELMA BARLOW



3.7: 42

Written by	CHRIS CHIBNALL
Directed by	GRAEME HARPER

McDonnell	MICHELLE COLLINS
Riley	WILLIAM ASH
Scannell	ANTHONY FLANAGAN
Korwin	MATTHEW CHAMBERS
Lerner	VINETTE ROBINSON
Ashton	GARY POWELL
Erina	REBECCA OLDFIELD

3.8: HUMAN NATURE
3.9: THE FAMILY OF BLOOD

Written by	PAUL CORNELL
Directed by	CHARLES PLAMER

Joan	JESSICA STEVENSON
Jeremy Baines	HARRY LLOYD
Tim Latimer	THOMAS SANGSTER
Hutchinson	TOM PALMER
Rocastle	PIP TORRENS
Jenny	REBEKAH STATON
Clark	GERARD HORAN
Lucy Cartwright	LAUREN WILSON
Phillips	MATHEW WHITE

3.10: BLINK

Written by	STEVEN MOFFAT
Directed by	HETTIE MacDONALD

Guest starring
CAREY MULLIGAN, LUCY GASKELL, MICHAEL OBIORA, FINLAY ROBERTSON, IAN BOLDSWORTH and RICHARD CANT

3.11: UTOPIA

Written by	RUSSELL T DAVIES
Directed by	GRAEME HARPER

Captain Jack Harkness	JOHN BARROWMAN
The Professor	DEREK JACOBI

Also co-starring
RENE ZAGGER, CHIPO CHUNG, NEIL REIDMAN, PAUL MARC DAVIS

3.12: THE SOUND OF DRUMS
3.13

Written by	RUSSELL T DAVIES
Directed by	COLIN TEAGUE

Captain Jack Harkness	JOHN BARROWMAN

Also co-starring
NICHOLA McAULIFFE, ALEXANDRA MOEN, ELLIE HADDINGTON, ELIZE DU TOIT, NICHOLAS GECKS, COLIN STINTON, NATASHA ALEXANDER, TOM GOLDING, OLIVIA HILL, DANIEL MING

13 x 45-minute episodes beginning on Saturday 24 March on BBC One.

NEWS BITES

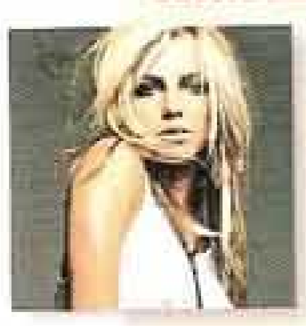
TORCHWOOD WRITERS

Series Two of *Doctor Who* spin-off series *Torchwood* is in the early stages of pre-production, with transmission planned for January 2008 on BBC Two. The *Torchwood* production office has confirmed to **DWM** that PJ Hammond (who wrote Series One's *Small Worlds*) will be returning to script another episode, with three more episodes from head writer Chris Chibnall, two more from Catherine Tregenna (writer of *Out of Time* and *Captain Jack Harkness*), one from Helen Raynor (*Ghost Machine*), one from Russell T Davies (series creator and writer of the first episode *Everything Changes*), with plenty more scripts now in the early stages of being commissioned and developed. It has also been confirmed all five members of the lead cast will be returning.

SARAH JANE UPDATE

Meanwhile, the other *Doctor Who* spin-off series, *The Sarah Jane Adventures*, starring Elisabeth Sladen as the Doctor's one-time companion, is also gearing up for the start of filming in April. The series consists of five stories, each made up of two half-hour episodes, with Gareth Roberts writing two of the five adventures, one from Russell T Davies, one from Phil Ford, and another from a new name – Phil Gladwin.

CLONE ME BABY?



British tabloid newspaper the *Daily Star* recently reported that American pop star Britney Spears had been approached by the *Doctor Who* production team, to play a clone race of sex-mad aliens in the new series. Could it be true? Russell T Davies, however, reveals the truth to **DWM**:

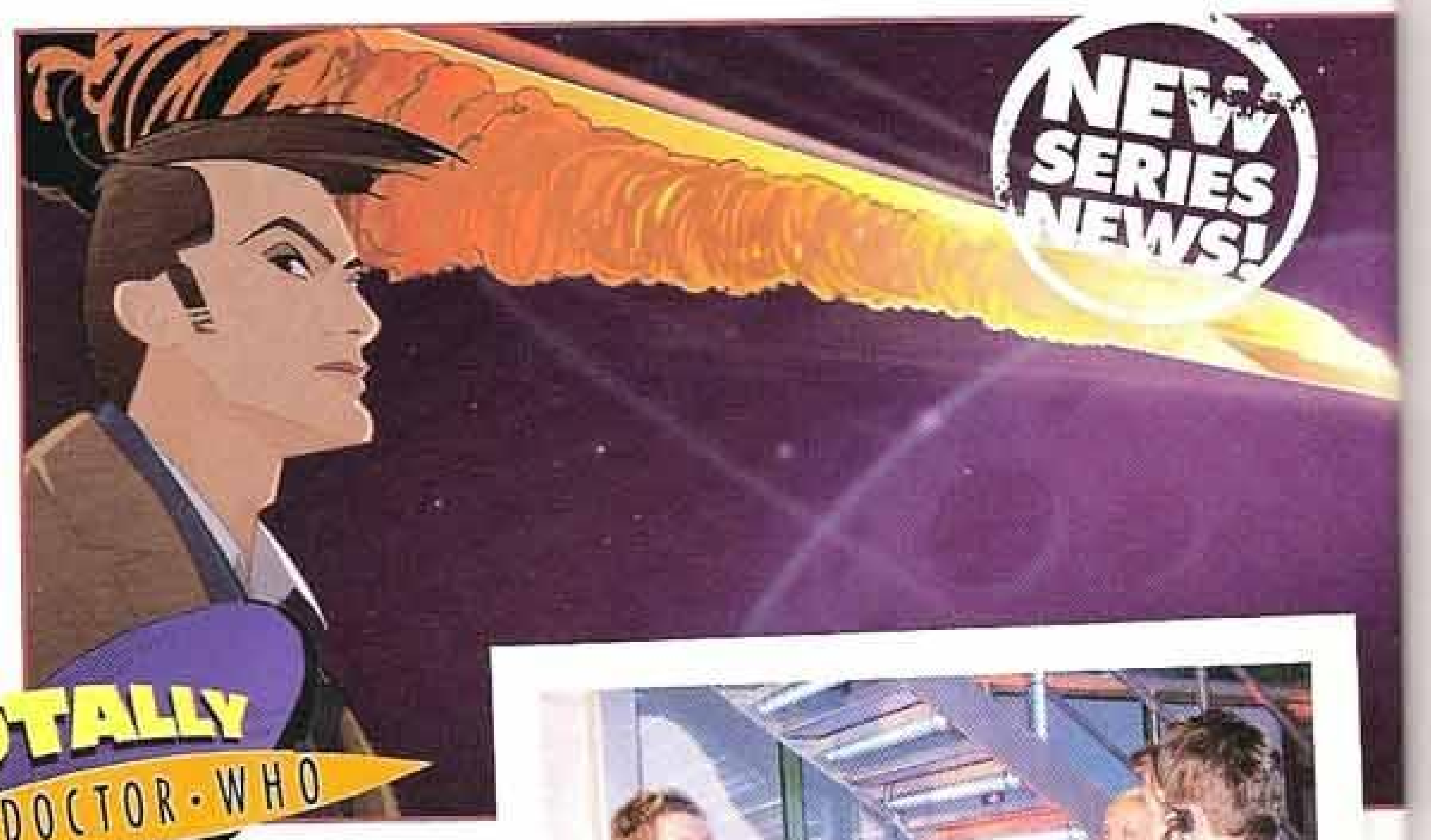
"I don't often comment on tabloid rumours, cos if I did, I wouldn't have enough hours in the day to make *Doctor Who*. But for once I've been stirred from my slumber, to say that's absolutely 100% not true! Although, now it's been suggested, hmm, it's not a bad idea... no, joke, honestly, joke."

ADVENTURES 24 & 25

Issue 24 of *Doctor Who Adventures*, the magazine for younger fans should have hit the shops on 28 February. It includes news about the new animation, *The Infinite Quest*, plenty of Sycorax facts, the

Animated *Doctor Who* adventure commissioned for CBBC's *Totally Doctor Who...*

CARTOON CAPERS!


NEW SERIES NEWS!

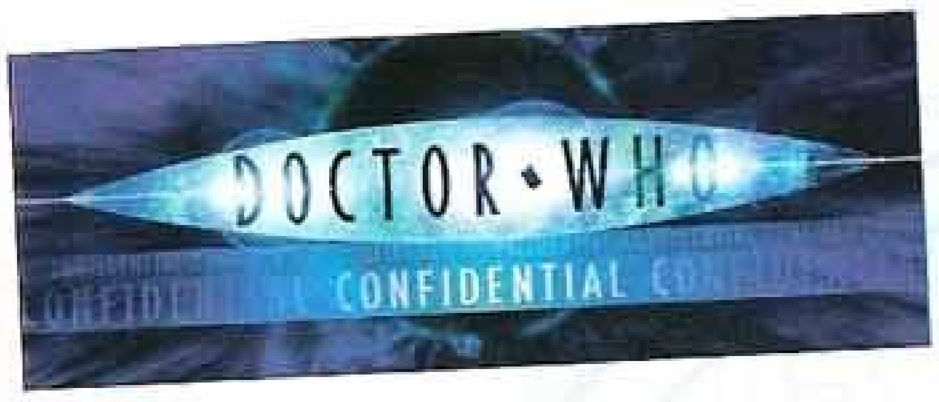
The new series of CBBC's *Totally Doctor Who* will include a brand new animated adventure for the Tenth Doctor and Martha. *The Infinite Quest* is a 13-part serial that will run in three-minute episodes within each episode of *Totally* Series Two. David Tennant and Freema Agyeman have recorded the voices for their cartoon selves, and the animation itself has been created by Firestep, while the story has been written by former **DWM** editor Alan Barnes, and directed by another ex-**DWM** boss, Gary Russell.

"I was astonished to be offered such an amazing opportunity to help introduce a new generation to the joys of the cliffhanging serial..." Alan tells **DWM**, "... and I hope we won't disappoint! This has been without doubt the highlight of my writing career, and I've been humbled by the faith that Russell T Davies, Julie Gardner, James Goss, the Firestep boys and the long-suffering Gary Russell have shown in me. What else can I say? Er... only that my script contains the words 'Attenborough', 'fish oil' and 'va-va-voom'. Or it did last time I looked..."

Russell T Davies has revealed that the story will see "the Doctor and Martha follow a trail of clues across wild and wonderful alien worlds, to find the location of the legendary lost spaceship, the Infinite." Anthony Head, who played Mr Finch in last year's *School Reunion*, guest stars as Baltazar, Scourge of the Galaxy.

Totally Doctor Who producer Ros Attille tells **DWM**, "We've tried very hard to update the new run of *Totally* based on what we learnt last year. We've a new set, a new presenter, Kirsten O'Brien [pictured right with co-presenter Barney Harwood], not to mention even more fabulous guests, exclusive behind-the-scenes features and *The Infinite Quest*! There's everything you could ever hope to know about *Doctor Who* from a kid's point-of-view, all crammed into half an hour on a Friday! Who could ask for more?"

Totally Doctor Who returns to BBC One on Friday 30 March at 5pm, and a full preview of *The Infinite Quest* can be found on page 44.



DWM spoke to *Doctor Who Confidential*'s producer Zoe Rushton and series producer Gillane Seaborne to find out a bit more about the new run...

How's it all going at the moment? What can you tell DWM readers to expect in this new series of *Doctor Who Confidential*?

ZR Well, much like the *Doctor Who* main production, if there's one thing *Confidential* needs to do with every new series it's raise the bar even higher, be even more ambitious, and even more fresh and original... without jeopardising the main reasons people love *Confidential* in the first place of course! So expect plenty of good quality backstage material, strong stories and a varied selection of candid, entertaining interviews with the key cast and crew.

GS Yes, I know we say it every year, but we've got even more backstage stories than ever this year. Our first episode will introduce you to Martha Jones (the fantastic Freema Agyeman), then for Episode 2 we follow the main unit on their long nights at the Globe Theatre. For Episode 3 we go backstage of New New York, and we actually got to go to the *real* New York for Episode 4, with writer Helen Raynor who talks us through her inspirations for these scripts. In Episode 5 we follow producer Phil Collinson, director James Strong and VFX supervisor Dave Houghton as they got their plate shots of the New York skyline to use to recreate 1930s New York back in Cardiff.

With filming on Series Three of *Doctor Who* drawing to a close, will you all be stuck in editing suites for the next three months?

ZR If only it were that simple! No, we have to start the early stages of our edits pretty much as soon as we stop filming or they'd never make it on the air. So currently, we're halfway through editing Episodes 1 through 8, as well as filming backstage for the last few *Doctor Who* episodes and shooting interviews and extra pick-ups for some of our earlier shows. So it's all go!

GS We've got three suites on the go at the moment and we'll go up to possibly as many as eight once we get really busy. And actually the big change this year is that it's looking extrememly likely that we will be doing 45-minute full-length versions of *Doctor Who Confidential* this series – along with the 30-minute versions and the 10-minute cutdowns. We're still looking into the logistics, but we're fairly optimistic it can be done.

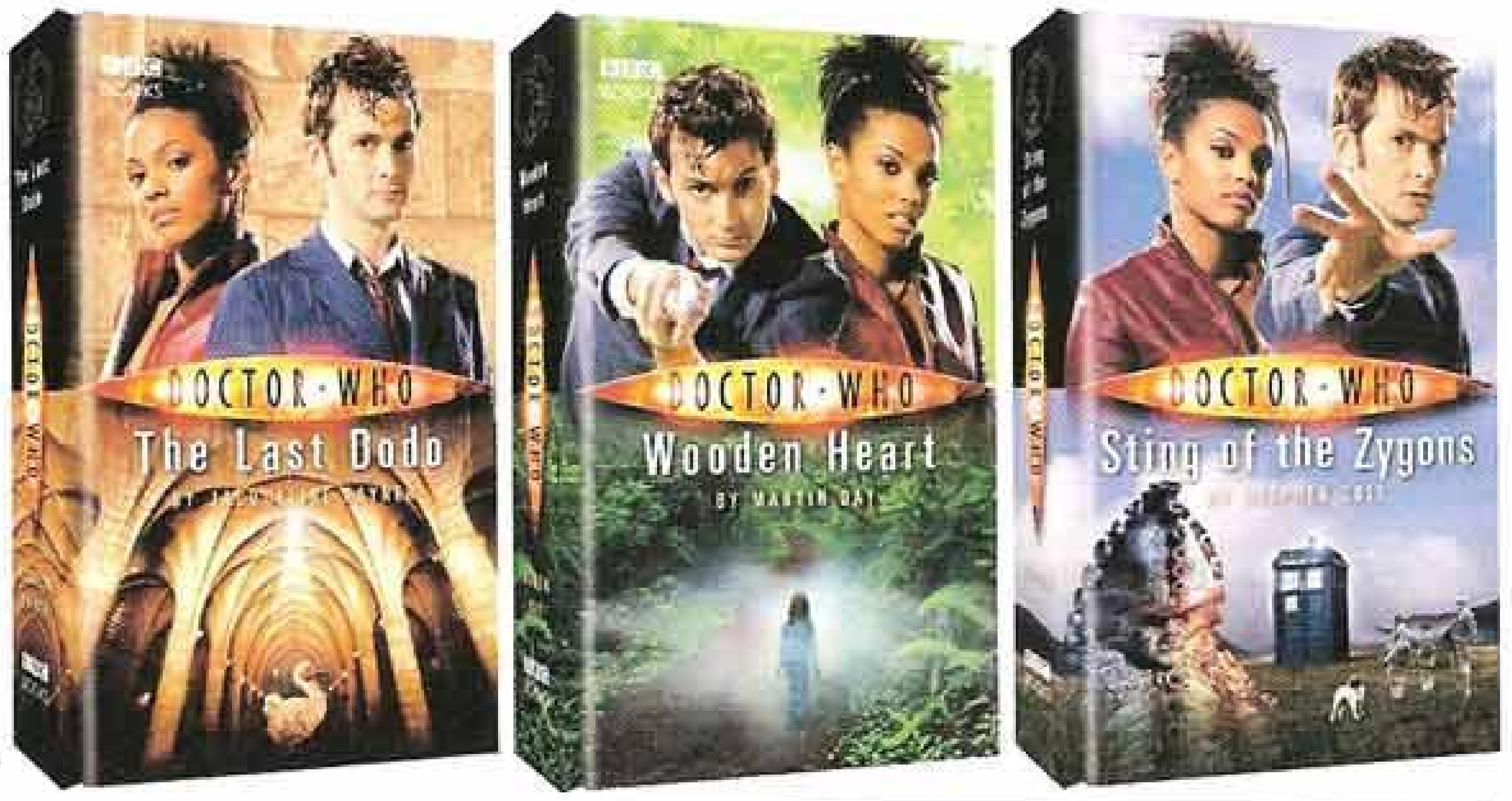
What are you most looking forward to seeing on screen, both from *Doctor Who* itself, and from *Confidential*?

ZR Without a doubt, the *Confidential* highlights will be Episodes 4 and 5 which document our trip to New York City. For *Doctor Who* itself, I can't wait to finally see Martha in action. Because we've done so much filming with her, it feels like she's just part of the furniture already – but obviously, viewers will be seeing her for the very first time so I'm sure that will be very exciting.

GS I'm actually very excited about some of our later episodes, which we're still in the process of developing. I agree with Zoe – it's going to be great following Martha Jones' story through the series.

BBC Books editor **Justin Richards** confirms new plans for the *Doctor Who* range...

EXTRA BOOKS FOR 2007!



BBC Books has announced it is expanding its *Doctor Who* range during 2007. "In previous years we have published two sets of three novels and several reference books to tie in with *Doctor Who*," says Justin Richards the Creative Director for the range. "I think the whole industry has been envious of our success – consistently placing in the bestseller lists. Even more importantly, our readers are delighted at how exciting and well written the novels are, and how comprehensive and lavish our reference books have been. It gives us a terrific base on which to build, and we're all looking forward to expanding the range.

"In 2007, BBC Books will release three novels during the transmission of the *Doctor Who* series, with three more following in September. A further set of three novels will be published on 26 December, making that a total of nine novels in the year. Boxing Day may not be an obvious date for publishing, but the success of the three *Torchwood* novels that we published on 26 December 2006 has shown there is a hunger for post-Christmas excitement. With the distinct likelihood of a Christmas Day *Doctor Who* Special again this year, it's a date that actually makes a lot of sense for us. And while mum's insisting on doing the sales, the kids – of all ages – can nip into the bookshop!"

The third volume in BBC Books' series of *Monster* books – *Creatures and Demons* – is published in May, while Autumn 2007 will see the publication of a comprehensive, highly-illustrated encyclopedia of *Doctor Who*, as well as the three previously-mentioned novels; *Wetworld* by Mark Michalowski, *Forever Autumn* by Mark Morris, and Paul Magrs' *Sick Building* (previously announced in **DWM** 379 as *The Wicked Bungalow*).

PICK UP A PENGUIN!

NEW **DOCTOR WHO** CHILDREN'S BOOKS FROM PENGUIN...

Penguin Books has given **DWM** details of further titles for younger *Doctor Who* readers throughout 2007. 3 May will see the release of a *Void Vision Activity Book*, a *Glow in the Dark Monsters Sticker Guide*, and a *Time Lord in Training* set with press out and make sonic screwdriver and psychic paper wallet (all at £3.99) plus a *Mini Sticker Book* at £4.99. Then on 5 July the company will unleash four new *Decide Your Destiny* books, priced at £4.99 each, rather like the *Doctor Who Choose Your Own Adventure* books published by Severn House in the mid-1980s. These will be followed on 2 August by *The Official Doctor Who Annual 2008*, priced £6.99, and four new *Doctor Who Files* covering Martha, The Cult of Skaro, Captain Jack and the TARDIS, priced £5.99 each. There are also two stationery items – a 2008 desk calendar and a family activity planner (title still tbc) – that will publish at the end of August, and then on 4 October two lavish gift books are due for release. Although their exact contact is still being decided, they will retail at £9.99 and £17.99, and be joined by a third *Doctor Who Quiz Book* at £4.99. More details when we get them.

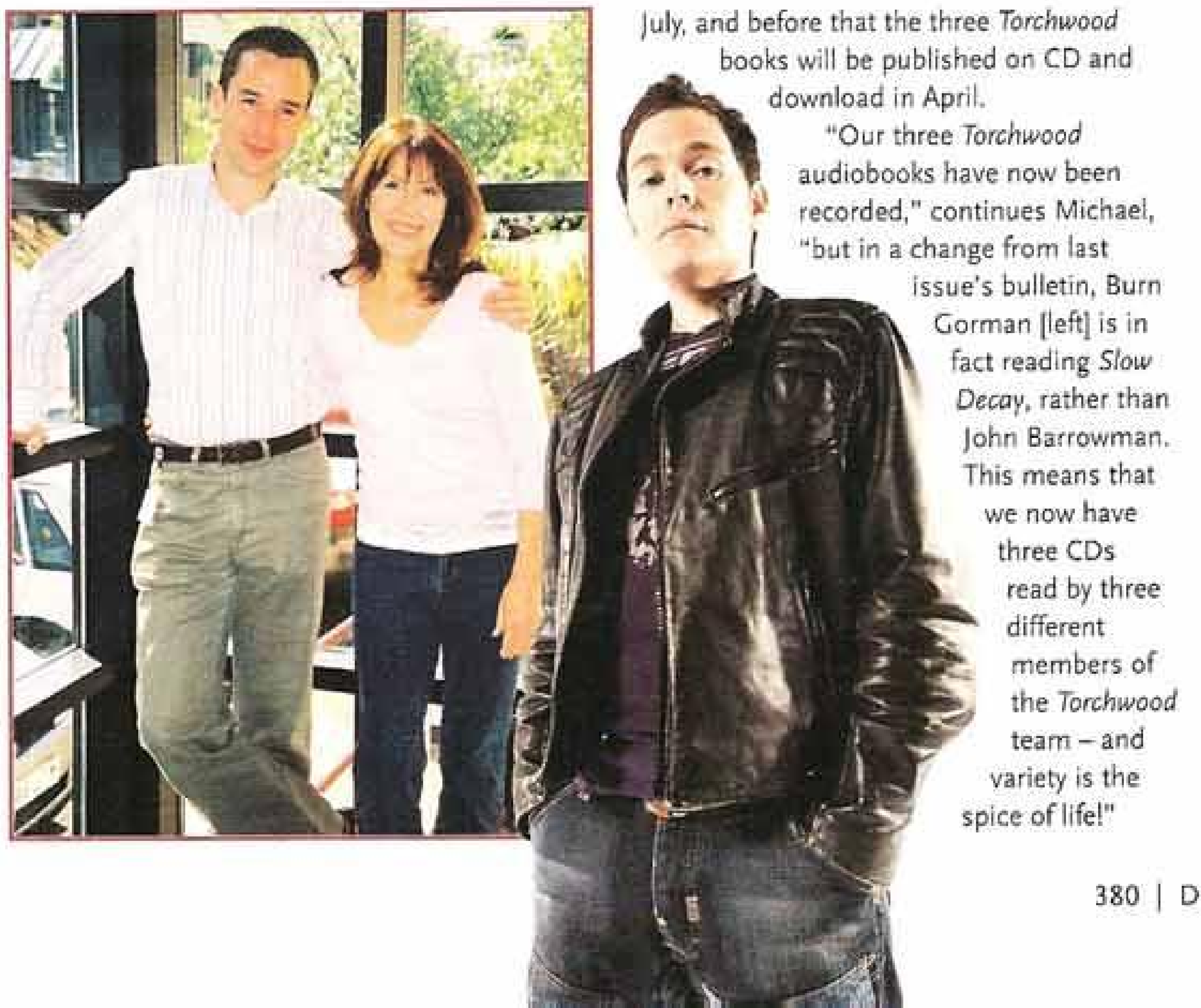
DOCTOR·WHO
THE DOCTOR
DOCTOR·WHO
ROSE

BBC Audiobooks' **Michael Stevens** confirms an exciting new *Doctor Who* range...

NEW STORIES FOR AUDIO!

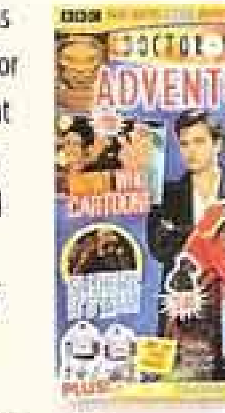
BBC Audiobooks has confirmed to **DWM** some exciting new projects currently in development.

Producer Michael Stevens explains more: "In essence, we have been given the go-ahead to commission and produce a range of original stories, initially available on CD and by digital download, which will be exclusive to BBC Audio," says Michael, seen right with Sarah Jane actress Elisabeth Sladen. "We're aiming to produce *Doctor Who*, *Torchwood* and *The Sarah Jane Adventures* stories, and they'll hopefully be read by members of the TV casts. It's too early to give any further details, but suffice to say we're highly delighted, and hugely excited, that this is going to happen! Meanwhile we'll be releasing abridged audiobook counterparts to the three forthcoming *Doctor Who* books – *Sting of the Zygons*, *The Last Dodo* and *The Wooden Heart* – in July, and before that the three *Torchwood* books will be published on CD and download in April.



"Our three *Torchwood* audiobooks have now been recorded," continues Michael, "but in a change from last issue's bulletin, Burn Gorman [left] is in fact reading *Slow Decay*, rather than John Barrowman. This means that we now have three CDs read by three different members of the *Torchwood* team – and variety is the spice of life!"

first part of a new comic strip by Mike Tucker called *Green Fingers*, tons of posters and a look back at *World War Three*. Plus you get a free Dalek or Cybermen mousemat set. Then in Issue 25 (out 14 March), *DWA* takes a look at the first two episodes of Series Three, offers readers a chance to win a life-size Dalek Sec, talks to new girl Martha Jones, and comes with a bonus wall chart guide to the new series plus a free Dalek or Cyberman camera. The magazine is £1.99 from all good newsagents and supermarkets.



DAVID'S A TURN-ON

This year's Blackpool Illuminations are set to have a *Doctor Who* theme, with David Tennant confirmed as the celebrity guest performing the switching-on ceremony on 31 August. One of the great attractions of Blackpool's Golden Mile, the illuminations boast six miles of fibre optics, lasers and LED technology, and can be seen until 4 November.

EXHIBITION UPDATE

The *Doctor Who* Up Close exhibition opens in Manchester on 31 March, and runs until 5 November at the Museum of Science and Industry. Meanwhile, the West Country is set to have its own Up Close experience at Land's End. It opens over the Easter weekend and features many props from the series. The existing Up Close exhibition in Cardiff remains open at the Red Dragon Centre, 11am to 8pm daily.

More information can be found at *www.doctorwhoexhibitions.com*

DWM PUBLICATIONS

DWM's next Special Edition will be *In Their Own Words Volume Three: 1977-1983*, available from 12 April, priced £5.99. Then in July we have *The Doctor Who Storybook 2008*, in the same format as last year's highly successful release, featuring writers from the TV series. The 80-page dust-jacketed hardback will be priced at £7.99. On 2 August *The Doctor Who Companion Series Three* is published, with more than 100 pages of behind-the-scenes revelations, compiled by Andrew Pixley, and then on 22 November it'll be the final *In Their Own Words* volume, covering 1984-89 and the 1996 TV Movie. In addition our two Graphic Novels – *The Flood* and *Voyager* – will be released in May and October respectively.

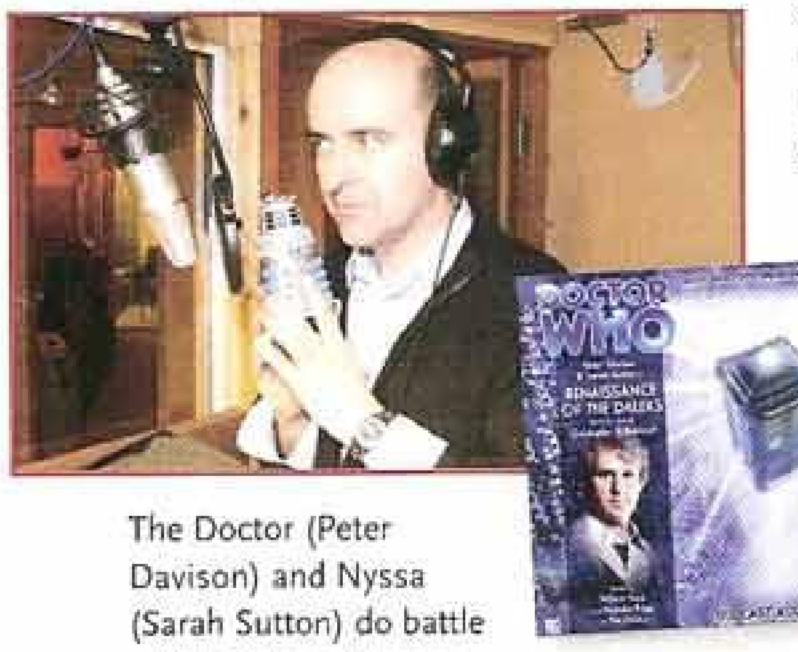
Doctor Who audio producers reveal their plans for the rest of the year...

LISTEN UP IN 2007!

DWM can now exclusively reveal details of Big Finish's plans for the *Doctor Who* audio releases for the rest of the year...

RENAISSANCE OF THE DALEKS

From a story by **Christopher H Bidmead**
(Four episodes. Released March)



The Doctor (Peter Davison) and Nyssa (Sarah Sutton) do battle with Daleks in Rhodes, America, Vietnam and the 'Pantemporal Ambience'. Guest starring William Hope (of *Aliens* fame) as the ruthless General Tillington, head of Global Warning.

I.D.

by **Eddie Robson**
(Three episodes. Released April)
In the thirty-second century, the Doctor (Colin Baker) stumbles across organic-digital interfacing, personality surgery and an army of Scandroids on a planet piled high with technological junk. Also includes *Urgent Calls*, the first of the new one-part 'Virus Strand' stories, as the Doctor discovers that one phonecall can change everything...

EXOTRON

by **Paul S Sutton**
(Three episodes. Released May)
The Doctor (Peter Davison) and Peri (Nicola Bryant) are menaced by the ravening Farakosh in a tale of broken hearts and bioengineered nightmares. Guest stars Isla Blair as Paula, John Duttine as Hector and Nick Brimble as Ballentyne. Also includes the single-episode *Urban Myths*, also featuring Davison and Bryant, in a tale of planetary destruction and culinary confusion.

VALHALLA

by **Marc Platt** (Four episodes. Released June) The Doctor (Sylvester McCoy) finds himself without a companion on a moon of Jupiter.

THE WISHING BEAST

by **Paul Magrs**
(Three episodes. Released July)
The Sixth Doctor is unexpectedly expected by some weird sisters. Also features *The Vanity Box*, a one-part story set in cosy northern backstreet.

FROZEN TIME

by **Nicholas Briggs**
(Four episodes. Released August)
The Seventh Doctor joins an expedition in Antarctica and discovers that its leader, Lord Barset, has a hidden agenda.

SON OF THE DRAGON

by **Steve Lyons**
(Four episodes. Released September)
The Fifth Doctor, Peri and Erimem (Caroline Morris) are stranded in the terrible time of Vlad the Impaler. Guest starring James Purefoy [below] as Vlad and Douglas Hodge as Radu.

Photo © B Edwards

EARTHSTORM

by **Stephen Baxter**
(Episode count tba. Released September)
The Sixth Doctor and Evelyn (Maggie Stables) are caught up in a global catastrophe in 1963.

ABSOLUTION

by **Scott Alan Woodard**
(Four episodes. Released October)
The Doctor (Paul McGann), Charley (India Fisher) and C'rizz (Conrad Westmaas) reach a turning point in their lives.

THE MIND'S EYE

by **Colin Brake**
(Three episodes. Released November)
The Fifth Doctor, Peri and Erimem face life-changing experiences on a planet swarming with hostile lifeforms. Also includes a one-part adventure yet to be confirmed.

THE GIRL WHO NEVER WAS

(Four episodes. Released December)
With the Eighth Doctor and Charley.

NEW DVDs

It has been confirmed by 2|entertain, the company that produces the *Doctor Who* DVDs, that the 1989 story *Survival*, starring Sylvester McCoy as the Doctor, will now be released on 16 April. See next issue for a full preview of this double-disc release.

Before that, the 2006 Christmas Special *The Runaway Bride*, starring David Tennant as the Tenth Doctor and Catherine Tate as Donna, will be released on 2 April. The disc is tentatively slated to include two bonus features – the Christmas Day *Doctor Who Confidential* Special, *Music and Monsters*, plus the full Children in Need concert of *Doctor Who* music, previously broadcast on the BBC's 'red button' service.

Also coming soon to DVD is the entire 2007 series, which will initially be released across four 'vanilla' volumes. The first volume will feature Episodes 1-3, the second comprises Episodes 4-6, the third Episodes 7-10, and the final disc Episodes 11-13. As with the last two years, a box set of the whole series will follow in the autumn, including a host of bonus material, such as commentaries, deleted scenes and other features.

COMING IN DWM 381

FREEMA'S FIRST DAY!

DWM begins a whole new series of behind-the-scenes features, bringing you unparalleled access to the *Doctor Who* set, cast and crew! We start with a bang – the arrival of Martha Jones, and the making of *Smith and Jones*...

SNEAKY PEEKS

We bring you exclusive previews of Episodes 2-5, covering Shakespeare, Cat People, Daleks and the return of a certain Face – plus a first-look at photos from these new adventures!

HUB OF KNOWLEDGE

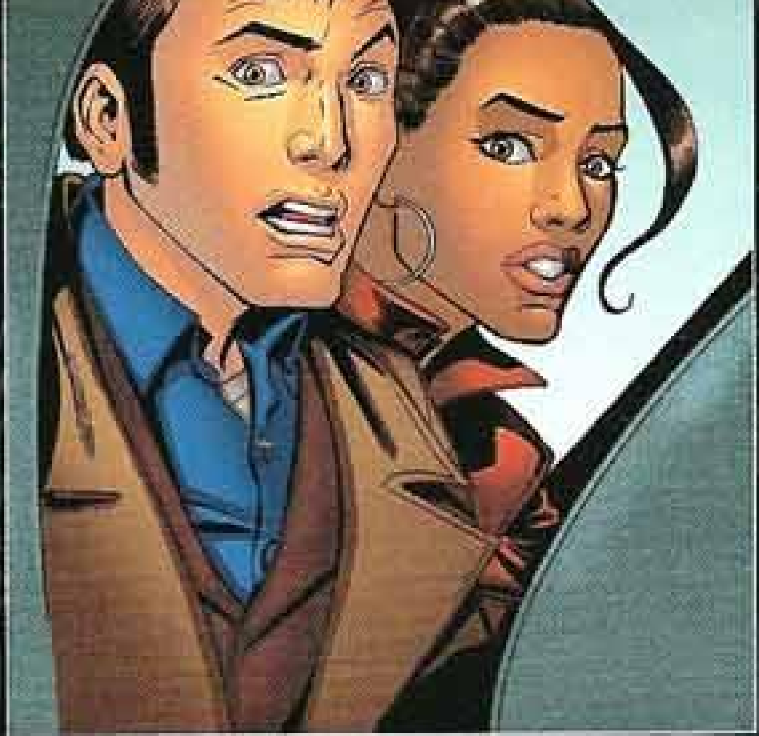
Writer **Chris Chibnall** tells us all about *42*, *Torchwood*, and maybe even *Open Air* if we're brave enough to ask!

GET DRAWN IN...

Martha joins the Doctor in the **DWM** comic strip and we kick off a brand-new four-part adventure – *The Woman Who Sold the World* by Rob Davis and Mike Collins – as the TARDIS is summoned to Loam by an ancient Calamity Lamp...

PLUS

The Time Team complete the Black Guardian Trilogy and bid farewell to Nyssa as they watch *Terminus* and *Enlightenment*; Sorvad returns from his holidays in a very odd *Matrix Data Bank*; we preview the DVD of *Survival* and talk to its author, Rona Munro; plus all the latest news from BBC Wales, more gossip from Russell T Davies in *Production Notes*, and all your favourite regular features too!



AVAILABLE FROM WHSmith AND ALL GOOD NEWSAGENTS AND COMIC SHOPS FROM 29 MARCH 2007 PRICE £3.99

BEYOND THE TARDIS

DOMINIC MAY tells us what Doctor Who's makers and actors have been up to away from the series

POLICE PUBLIC CALL

DOCTOR SEXY

David Tennant increased his standing in *New Woman* magazine's latest Sexiest Male Poll, up from 20 to 13, while a BAFTA screening of his forthcoming BBC One drama *Recovery* also featuring Sarah Parish [above] was held on Valentine's Day. John Barrowman co-hosted the BAFTA Film Awards for E! Entertainment Channel on 11 February – he also stood in for Elaine Paige presenting her Radio 2 Sunday programme for two weeks.

VISIBLY ECCLESTON

Christopher Eccleston, interviewed by *Herosite.net* about playing Claude in *Heroes* [right], named after Claude Rains, star of 1933's *The Invisible Man*, revealed he appears(!) for 'multiple episodes', but the initial approach had been about two characters, "the first role was a villain... I think that it's somewhat of a cliché for European actors to play villains in American culture, and I didn't want to be part of that." Former Master Eric Roberts has joined him in *Heroes* as Thompson. Last autumn Eccleston filmed post-Hurricane Katrina movie *New Orleans Mon Amour* (for release in 2008) starring as socialite surgeon Doctor Henry Jekyll. He is in Bucharest shooting fantasy film *The Dark is Rising* based on Susan Cooper's book series.

SALLY III FOR BILLIE

The Tiger in the Well, the third instalment of *The Sally Lockhart Mysteries* starring Billie Piper, has been commissioned by BBC One for 2008 broadcast, probably to be filmed post-May after *Treats* [see below]. Second story *The Shadow in the North* is awaiting a broadcast slot. Billie, who was due to appear on BBC Two's *Top Gear*'s 'Star in a Reasonably Priced Car' section driving a Chevrolet Lacetti on 11 February, features on the *Comic Relief Red Nose Day Fundraising* DVD (Catherine Tate, the voice of Tom Baker and Peter Kay will feature during Red Nose Day itself, 16 March). Further to last issue, Billie's *Honey to the Bee* did enter the national Top 40, hitting number 17.

MARK AND TWO MATTS

BBC Four's Edwardian season features *The Worst Journey in the World*, in which Mark Gatiss tells the epic endurance story of three men's search for a penguin egg. Matt Jones is producer of *Is This Love?*, an ITV1 four-part Max Beesley drama series about a DJ women find irresistible. *Life on Mars*' second run, concluding on 3 April, includes three Matthew Graham scripts (Episodes 1, 3 and 5) and Episode 2 by Chris Chibnall. The opener featured Marc Warren as Tony Crane and Yasmin Bannerman as Eve Olawi.

DAVISON GETS STRESSED

Peter Davison stars in BBC Two's *Fear, Stress and Anger* [above] as Martin Chadwick (alongside daughter Georgia and *Frontios*' Jeff Rawle). He describes the show as, "The fear, stress and anger of reaching a certain age and losing your job... your daughters stripping you of any cash you have, your career going up the spout, your libido diminishing – but it's a very jolly show!" Paul McGann plays Nash in forthcoming BBC One Debbie Horsfield drama *True Dare Kiss*.

SYLVESTER'S FOOLS DAY

Back with the Royal Shakespeare Company for the first time since 2001, Sylvester McCoy plays the Fool in King Lear at The Courtyard Theatre, Stratford-upon-Avon in repertory from 24 March to 21 June (Box office 0870 609 1110).

QUICKIES

Brian Grant is a director on BBC Two's *Party Animals*. Chris Clough is producer of E4's Skins. Geoffrey Sax featured on *Comedy Connections: The New Statesman*.

OBITUARY

Belatedly we report the deaths last year of two Hartnell-era actors: John Alderson, who played Wyatt Earp in *The Gunfighters*, died on 4 August aged 90 and Bill Mellen, who was Froyn in *The Daleks' Master Plan: Counter Plot* died on 4 September aged 73.

IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

MARCH

DOCTOR WHO
Made of Steel

■ MONDAY 1

Novel Doctor Who: Made of Steel by Terrance Dicks [Tenth Doctor and Martha] *BBC Books £1.99*

■ WEDNESDAY 14

Mag Doctor Who Adventures #25 *BBC Magazines £1.99*

■ TUESDAY 26

DVD Torchwood: Series One – Part 3 by Cath Tregenna, Noel Clarke and Chris Chibnall *2|entertain £24.99*

■ WEDNESDAY 28

Mag Doctor Who Adventures #26 *BBC Magazines £1.99*

■ THURSDAY 29

DWM Issue 381 *Panini £3.99*

■ ALSO THIS MONTH

Short Story Collection Doctor Who: Short Trips – Destination Prague edited by Steven Savile *Big Finish £14.99*

CD Doctor Who: Renaissance of the Daleks [Fifth Doctor and Nyssa] *Big Finish £14.99*

DOCTOR WHO
HORROR OF GLAM ROCK

CD Doctor Who: Horror of Glam Rock by Paul Magrs [Eighth Doctor and Lucie] *Big Finish £10.99*

APRIL

■ MONDAY 2

DVD Doctor Who: The Runaway Bride by Russell T Davies [Tenth Doctor] *2|entertain £15.99*

■ MONDAY 16

DVD Doctor Who: Survival by Rona Munro [Seventh Doctor and Ace] *2|entertain £19.99*

All release dates are subject to change, and all prices are RRP.

WIN A BILLIE TREAT!

BILLIE PIPER is currently starring on stage in the play *Treats*, and we are offering readers the chance to win one of FIVE pairs of tickets (worth £90 per pair) to see the production at the Garrick Theatre on Charing Cross Road, London.

In Christopher Hampton's sharply observed, darkly funny drama of interchanging relationships, Billie plays Ann, who replaces her egotistical boyfriend Dave with the more 'conventional' Patrick, only to find that she can't make up her mind as to what (or who) she really wants...

Billie, who is making her West End stage début, stars alongside Kris Marshall (from *My Family*) and Laurence Fox (from *Lewis*). Performances are every Monday to Saturday at 8pm, as well as Thursdays at 3pm and Saturdays at 5pm.

For your chance to win, tell us the answer to the following question, and post it to the address on page 10 marked "TREAT ME!" with your name, address and phone number.

Before she became an award-winning actress of screen and stage, Billie Piper was famous for a different career. But what was she...?

a) a pop singer; b) a lion tamer; or
c) an astronaut

The closing date for the competition is Thursday 15 March 2007, and you must be 13 or older to enter. Good luck!

TREATS
by
CHRISTOPHER HAMPTON

Tickets are valid for Monday to Friday performances until 18 May for *Treats*, at the Garrick Theatre, London, subject to availability and excluding Bank Holidays. No cash alternative. Travel to and from London is not included.

DWMAIL

DWMAIL, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

BEGIN AGAIN

Having just devoured the recent *New Beginnings* DVD box set, I feel I must congratulate 2|entertain to say that it's the best £29.99 I have ever spent. These three excellent stories, masterfully restored ('scuse the pun!) by the Restoration Team, were enough to make the set excellent value on their own merits – but the sheer wealth of documentaries and supporting features on offer elevate the whole package to another level. Well done to everyone involved!

STAN DEELEY CRAWLEY

I have just finished watching the *New Beginnings* DVD box set and was very impressed. Being a fan of the late Anthony Ainley, I was looking forward to listening to his contribution to the commentary on *The Keeper of Traken*. By the time I had finished I was reminded what a lovely man he was. I grew up with his interpretation of the Master long before I saw Roger Delgado's or Peter Pratt's, and I think he did a fantastic job. It was also a nice touch to dedicate the DVD to him. Thanks to the video and DVD releases I have now seen all the stories featuring the Master and think he is one of the best *Doctor Who* villians. I hope he is soon brought back to the series as successfully as the Daleks and Cybermen.

DAVID NEW BLACKPOOL

> "The *New Beginnings* DVD box set was the best £29.99 I have ever spent. Well done to all involved!"

What was the best thing about the *New Beginnings* DVD box set? Not the wonderful *A New Body At Last* documentary, not the superb music-only score, not the great production subtitles – but the chance to hear Matthew Waterhouse on a commentary where he isn't constantly being insulted by the other commentators! He really comes across as someone who should be given a second chance, and far more intelligent than he's previously been given credit for, as well as making the occasional self-mocking comment.

Please, let's have *Kinda* on DVD soon, and give him a chance to do another decent commentary.

JAMES HADWEN NORWICH

I think Janet Fielding is getting a bit too rude for her commentaries. On the *Logopolis* commentary on the *New Beginnings* box set she makes an x-rated jape about the Master's Tissue Compression Eliminator, claiming it looks similiar to a sex toy!

CHARLIE KEEBLE E-MAIL

Presumably this was the reason for Logopolis*' '12' rating, when the earlier VHS release had been certified 'U'? Nice to see everyone enthused, anyway! Although it looks as though last issue's comments in DWMail from Michael Lewis have ruffled a few feathers...*

YOUNG GUNS

Ooh, what a sweeping statement from Michael Lewis – "up-and-coming fans have little regard for the roots of the series." [**DWM** 379] I'm 25, and after getting hopelessly hooked on the Christopher Eccleston series, I got hold of *Pyramids of Mars* on DVD for Christmas 2005 and started from there. It only seemed right to dig into the back catalogue, especially when Series Two was so achingly far away! Now I've made an effort to watch something from every Doctor and, like other long-running shows, every period has different strengths to it, and there's no Doctor I don't like.

KAREN KITCHING E-MAIL

Recently I have been subjected to quite a bit of abuse from my 'older peers' who accuse me of only liking *Doctor Who* because I fancy David Tennant. Now this may be true and I realise that I haven't been watching it for as long as them. However, to those of you out there who have been watching the programme since the start – stop bullying those of us who have only just started viewing! I myself have been watching since Christopher Eccleston's Doctor, and yet I would still class myself as a *Doctor Who* fan, however there are a distinct minority of people out there who refuse to accept the younger generations as 'proper' *Doctor Who* fans because we have only seen the more recent series.

Anyway, I can't wait for the new series! It looks awesome, and the new blue suit? Loving it! David, it looks great – as does everything on you!

KATY MITCHELL (16) MANCHESTER

When my daughter Millie was three years old, and came face to face with K9 (belonging to her Uncle Ahmed), she was absolutely terrified of it. She raised the roof with her screams. Now, at the age of six, she is an avid *Doctor Who* fan and can often be heard imparting pearls of wisdom such as "Always take a banana to a party, bananas are good" to her dollies. Thankfully, as the enclosed picture shows, she is also much more comfortable in the company of K9!

JULIE LUMLEY-PISTOR E-MAIL

Another – perhaps unlikely – Doctor Who fan has been spotted recently...

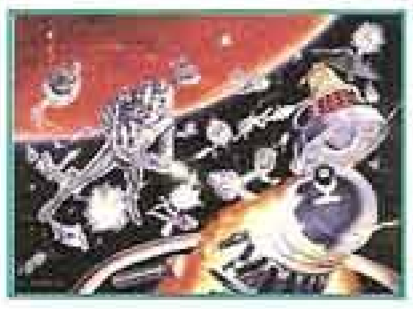
LOOKS KYLIE FAMILIAR...

On Saturday 13 January, while watching Kylie Minogue's *Showgirl Homecoming* concert on Channel 4, towards the end of the concert when the stage went dark there was a Cyberman-style voice. My suspicions were confirmed when at the end it said, "You will be deleted." Then her dancers came on wearing Cybermen-style helmets performing a cyber-style march/dance. Can you confirm if Kylie is a *Doctor Who* fan?

DAVID PRICE BARNSLEY

We went to see Kylie Minogue at Wembley Arena on 2 January, and she put on a great show, as you might have expected. However, what we did not

We also heard from... **CHRIS BARR**: "Back in **DWM** 182, there was a beautiful poster that came with the mag depicting a Dalek and Cyberman war, painted by Lee Sullivan. Alas, my copy has fallen to bits – any chance you could give it away again? *Pleeeeease?!*" Um, how can we put this? No. But we've reproduced it to the right, and if you're clever you can photocopy it and blow it up to poster size!



FOXY LOXY, MA (FAILED): "My family and I were most alarmed to hear the terrible news about the sky falling in [*DWMail* 378]. We would like to invite Mr Licken to discuss the matter with us at our cave. My wife is keeping a handsome fire going in anticipation of his visit (and in defiance of our curious elderly neighbour, who keeps banging on the cave wall and shouting: 'there will be no fire!')."

expect was for an army of Cybermen (and Cyberwomen!) to join her on stage, accompanied by vocals from *Doctor Who* episodes! I guess this goes to show what a monster hit the series has become! Or is Kylie the latest Cyber Controller...?

LIAM & MELANIE CURRY WALES

SIX APPEAL

Reading **DWM** 376, I noticed the throwaway line in the *Loving the Alien* article, "Dressing your main characters in ridiculous outfits will only cause the audience to laugh and point – look at the Sixth Doctor." Isn't it time we stopped picking on the Sixth Doctor's attire? Surely a patchwork coat is no more 'ridiculous' than a spaceship inside a police box, or the most ruthless lifeforms in the cosmos being shaped like pepperpots? What other hero would battle monstrous evil and save entire planets while sporting a coat-of-many-clashing-colours, orange spats, and a waistcoat that looks as if Jackson Pollock wiped his paintbrushes on it? Let's face it, there's never been anyone like this on TV before or since. The Sixth Doctor is unique, and perhaps the most extreme example of the show's long-time willingness to defy convention.

Instead of being overly critical, which merely shows up our innate bias towards bland conformity, we should be proud of the Sixth Doctor. He, like all the Doctors, stands up for individuality and freedom of expression, and he's not afraid to show it.

PAUL SHAW ALBANY

DRAWN AGAIN

I was browsing through **DWM** 378, and how could I not buy it with the Brigadier in the strip? Joyous! I guess it doesn't bode well in some ways, though, cos it means he's not going to show up in the TV series again, which seems a bit of a shame considering Nick Courtney is so up for the audios etc. Also, I'm a bit worried that *The Warkeeper's Crown* is going to end with the Brigadier dying, or sacrificing himself heroically, or electing to stay behind on an alien world...

I was overjoyed to see the return of Martin Geraghty's artwork, not to mention Alan Barnes' writing! I'm also pleased to hear the Sixth Doctor strips will be coming out in Graphic Novel format. (I'm kind of a strip fan, if you hadn't noticed.) But what about the Seventh Doctor strips? Will they see the light of day? And what about all the past Doctor strips, like the one with the First Doctor, Ben and Polly and the giant slugs?! It'd be so amazing for those to be published, but I guess that would be an 'odds-and-ends' thing if it happens, right?

NEIL CLARKE E-MAIL

The mag is marvellous, though the current comic strip seems to be lacking, especially in comparison to the recent Eighth Doctor compilations. Izzy is perhaps the most developed and believeable companion in the series' history, Rose included. Depth like this is hard to find in comics. I'd also like to vote for more collected volumes of the past *Doctor Who* strips, the Sixth and Seventh Doctors especially. Keep up the fantastic work!

RON PLATH E-MAIL

The two volumes of Sixth Doctor comic strips will take the Graphic Novel range through to spring 2008, and as yet we haven't made definite plans for what might follow. We'll keep you updated...

SCRATCHMANIA

Loved the *Scratchman* article [**DWM** 379]. Can you put out an appeal to ask if any of your readers have access to a parallel dimension in which the film was actually financed and made? It would be lovely if any such individuals would kindly put the film on the internet in our dimension for enjoyment by all. I'm also after Season 27 with Sylvester and Sophie. Many thanks.

D MUSGRAVE SURREY

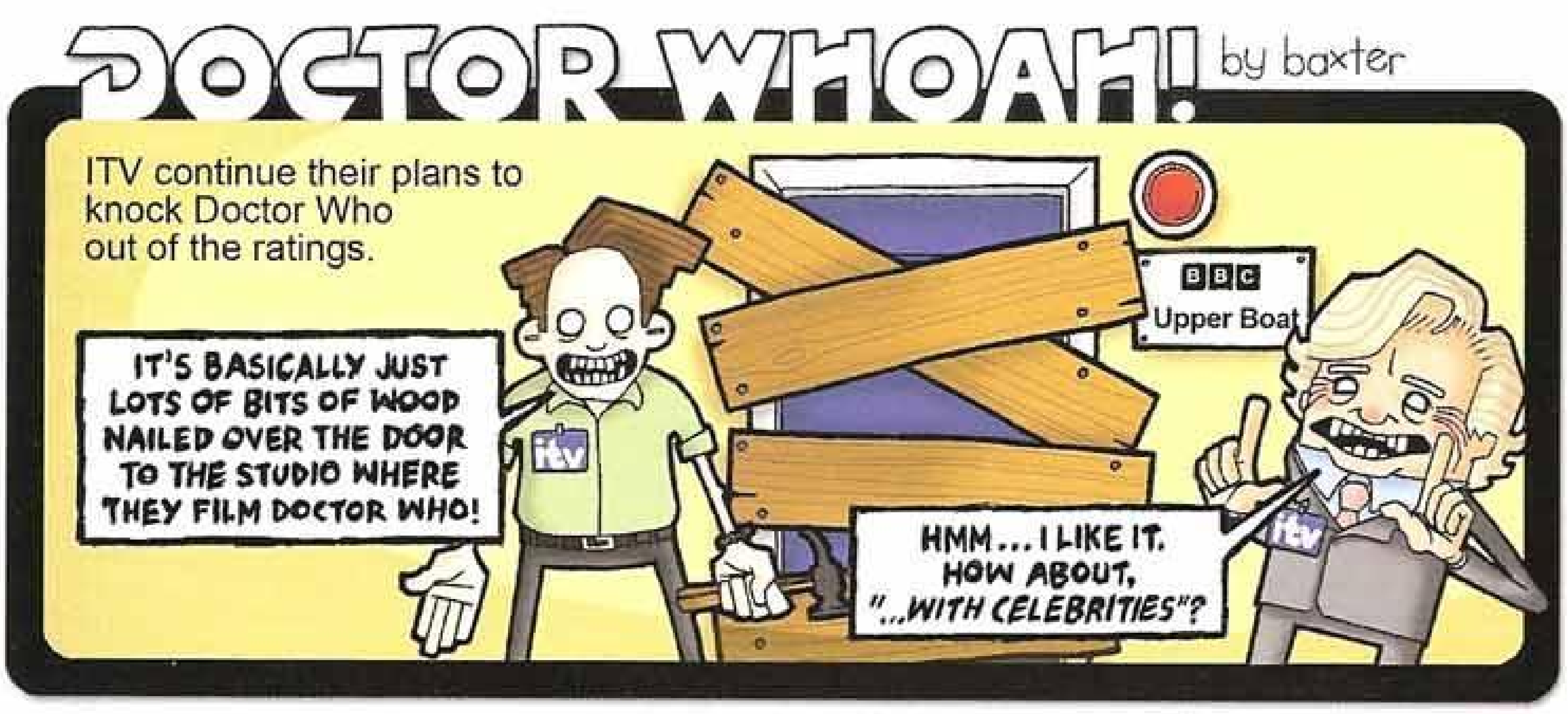
I have just finished reading issue 379 and I have to say it is a great pleasure to see Tom Baker on the cover again. More classic Doctors please! It's such a shame that *Doctor Who Meets Scratchman* was never made. I think that the movie should be made into a webcast or an audio play.

SIMON BARNES E-MAIL

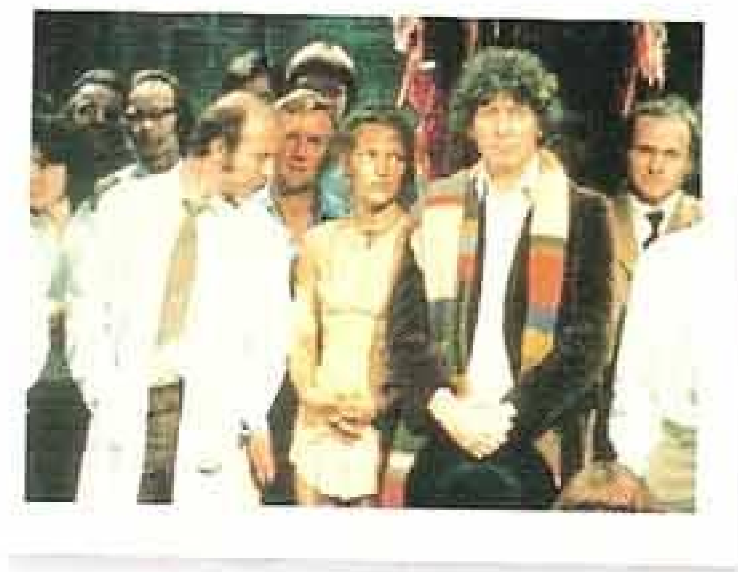
BARBIE'S NEW FELLA

Forget all the latest about Posh and Becks; my daughter's Barbie has got rather friendly with our resident Cyberleader. I think the relationship could work so long as he doesn't try to upgrade her!

STEVE TREE (38) FAREHAM


DOCTOR WHOAH!
by baxter
ITV continue their plans to knock Doctor Who out of the ratings.
IT'S BASICALLY JUST LOTS OF BITS OF WOOD NAILED OVER THE DOOR TO THE STUDIO WHERE THEY FILM DOCTOR WHO!
BBC Upper Boat
itv
HMM... I LIKE IT. HOW ABOUT, "...WITH CELEBRITIES"?

ALL FACE THE FRONT!



I liked your photo of the cast and crew of *Image of the Fendahl* [page 50, **DWM** 379]. I couldn't help noticing that whilst most of the team are carefully posed and ready for the shot, something other than the camera appears to have distracted Dennis Lill. I wonder what's caught his attention?

TREVOR LAMBERT E-MAIL

We cannot imagine! And while we're on Fendahl matters...

WHICH HIKER?

In mentioning one of the oft-quoted mistakes from *Image of the Fendahl*, Alan Barnes wasn't entirely accurate. He said the Doctor didn't know about the hiker's death. Not strictly true: on entering the Priory in Part Two and finding Mitchell's body, the Doctor asks how many deaths there have been like this and Colby replies "Two." So he know *someone* was killed, he just doesn't seem to have had an opportunity to learn any more detail.

MICHAEL J BILLINGHURST NORWICH

SHOW ME THE FUNNY!

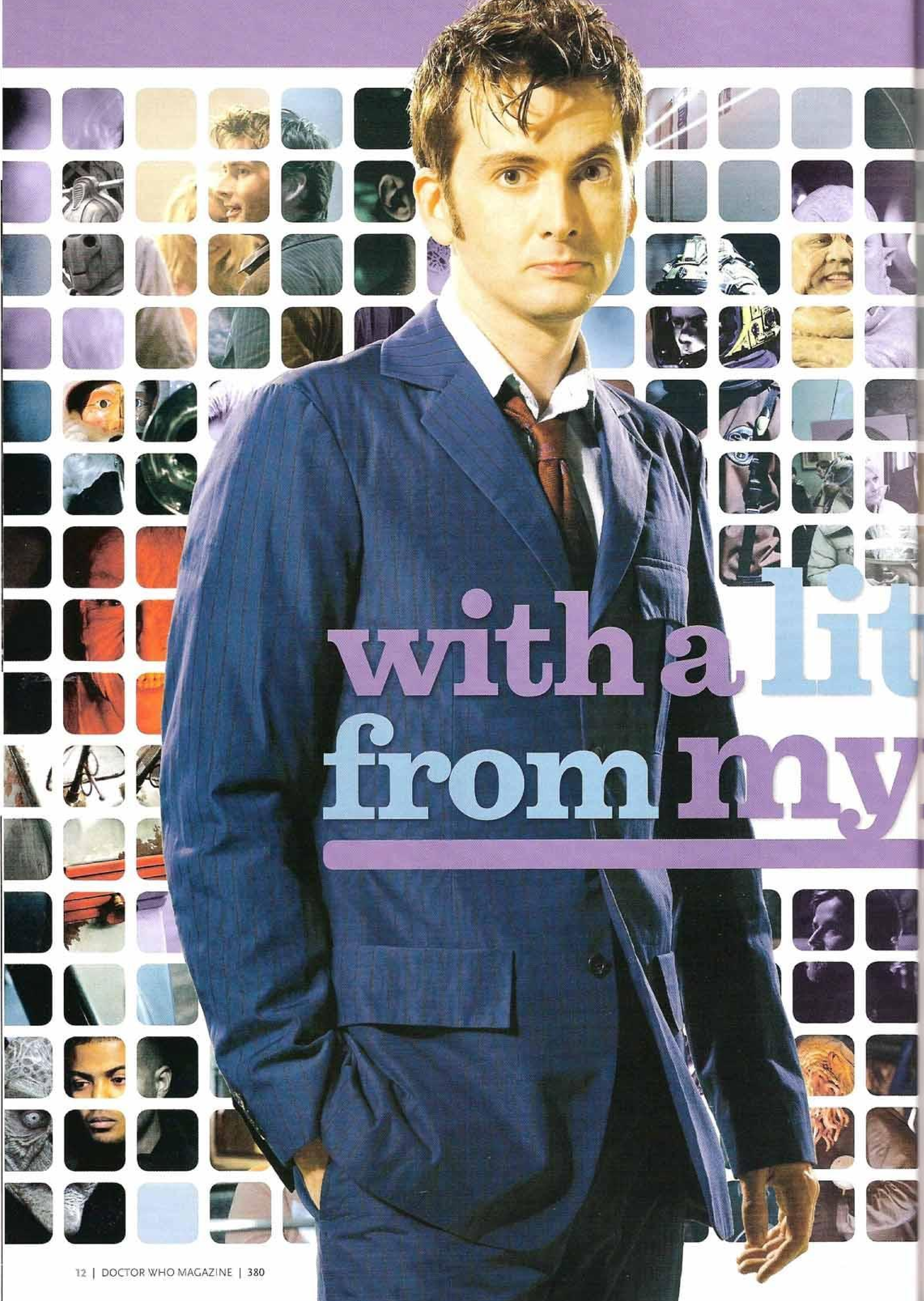
I have to congratulate Jonathan Morris on his brilliant article *Funny! Peculiar?* [**DWM** 377]. Not only was it an insightful analysis of the success and the humour in *Doctor Who*, but it was also blimmin' hilarious! Jonathan's wonderfully phrased observations and his reminiscences of *Doctor Who*'s great comic moments had me laughing out loud several times, livening up an otherwise dull day at work. My only citicism is that in his list of *Doctor Who* running gags, he failed to mention the Brigadier's comic orders to his soldiers, notably that all time classic from *The Dæmons*, "Jenkins! Chap with wings there. Five rounds rapid!"

DAVE HOVER BIRMINGHAM

AN EARLY REQUEST!

I see today that the new series of *Totally Doctor Who* is to include an animated story called *The Infinite Quest*. The campaign to get the whole thing included as an extra on the Series Three box set starts here!

SIMON BROMLEY SHEFFIELD



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julie gardner & phil collinson

With the new series about to begin on BBC One, it's time for the annual **DWM** grilling for producers **Julie Gardner** and **Phil Collinson**...

WORDS & PORTRAITS BENJAMIN COOK

> "Not only are we finishing Series Three, but we're looking to Series Four as well as Torchwood and Sarah Jane..." JULIE

A January morning, at BBC Broadcasting House, in Cardiff. Yesterday, Russell T Davies delivered his knockout script for Episode 13, the explosive finale to the forthcoming new series. It's a brilliant climax, as we've come to expect from BBC Wales, except perhaps it's that little bit bigger, bolder, and more daring than ever before.

"They always feel big, though," says Julie Gardner, the executive producer, perched on the sofa in her office. In here, *Doctor Who* merchandise is wall to wall – on every surface, one of absolutely everything. It's scary. I might as well be interviewing Julie in Toys 'R' Us. Cyberman heads. Dalek bubble bath. TARDIS playsets. Slitheen dolls. Gelth aftershave. Ood-flavoured crisps. (Okay, maybe not the last two, but it's nine in the morning, and half of me is still in dreamland.) "I don't know if it feels bigger," she continues, "cos last year was obviously massive, on that beach, saying goodbye to Rose. But it is epic. The scripts are so confident, so beautiful. Russell has done the most amazing job, and they're just very surprising. Do you think that they're bigger, Phil?"

Producer Phil Collinson – sat next to her, guzzling her coffee – nods. "There are 30 locations in our final block of episodes," he says, "which is a record for us. Russell pushes us, and pushes us, and pushes us all the time, creatively, and I think that's a good thing. He has to do that. We do get to points where we go, 'Whoa, hang on, we can't make this work,' but even when we have to strip things out, because we have to be financially responsible, we're still left with something brilliant, because Russell's scripts are so fantastic in the first place. He inspires you to want to make this the best piece of television that you possibly can."

Julie and Phil are gearing up for what they describe as the most difficult two months of the year. "I don't even know what day it is," laughs Julie, hysterically. "Not only are we finishing Series Three, but we're looking to Series Four, and *Torchwood* Series Two is in early prep, with scripts assigned to be written, for a start production date in May, and *Sarah Jane* the series starts filming in April, so it's horrible at the moment."

"It's the worst possible time," agrees Phil, "for everyone involved. We've eight, nine episodes of *Doctor Who* in post-production, we're filming our penultimate block of two episodes [7 and 11], and we're prepping Episodes 12 and 13. We're juggling ten million balls in the air. It's exhausting."

To make this interview even more exciting (and not just because we needed a wacky gimmick – no, sir!), we thought it'd be nice to ask some of Julie and Phil's most respected colleagues to pose questions to the producers. Serious questions, clever questions, soul-searching questions, witty questions, daft questions – absolutely anything, anything at all. The response was mostly quite impressive.

"I'm nervous," says Julie.

"Me too," admits Phil.

"Don't let 'em off the hook," insists Russell, via text message.

* * *

The first question is for you, Julie. It was sent in by Russell himself.

Julie: Ha ha! Like we don't spend enough time with him.

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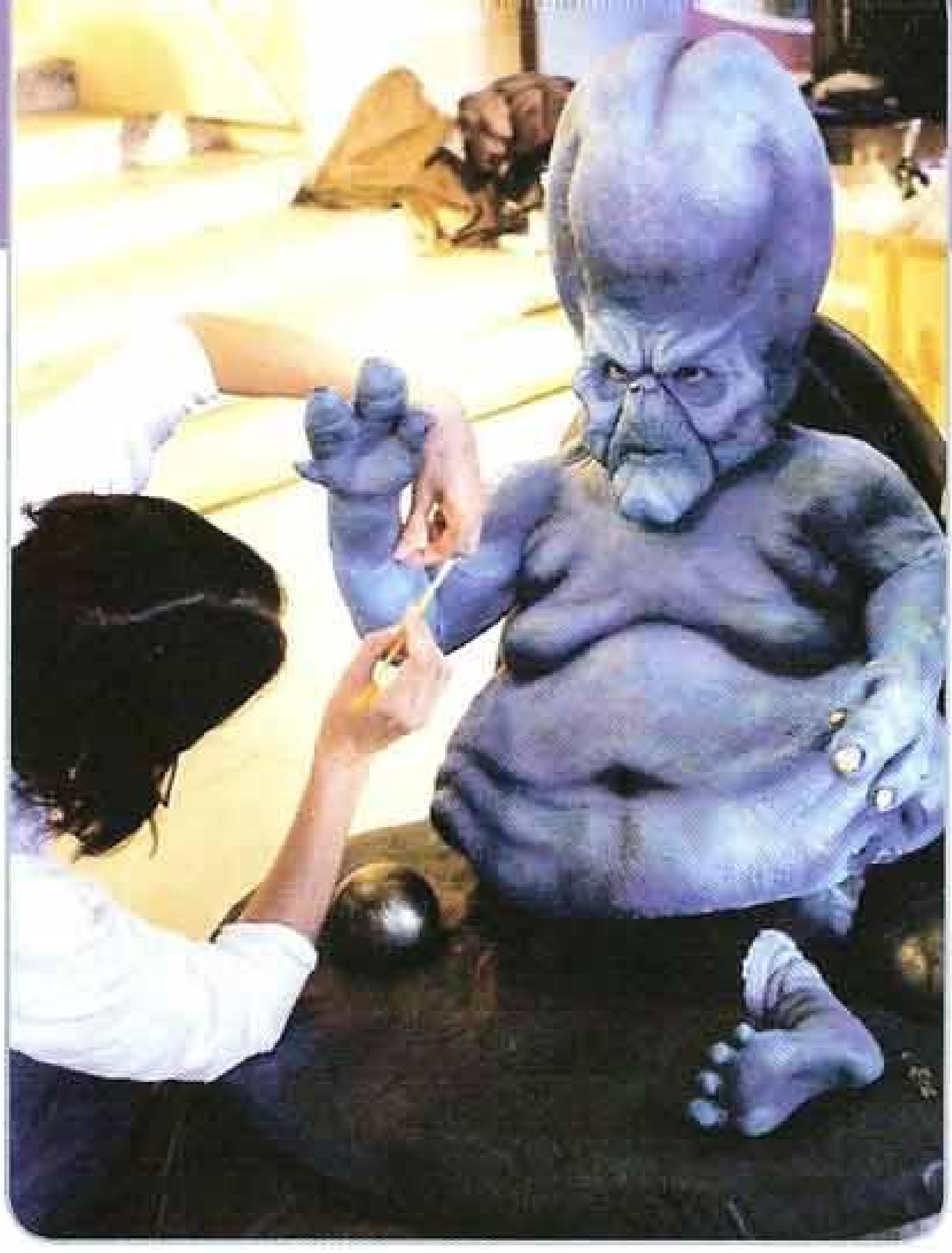


Russell asks: "How much money do I owe you now?"
Julie: [Laughing] It's approaching the national debt of a small country. I'm adding interest to his ever-growing, groaning bill. He owes me money for the last two Christmases, Billie Piper leaving, Phil Collinson's birthday…
Phil: Ha ha! A fortune!

Have you considered sending the boys round?
Julie: I'm going to send a few Daleks round.
Phil: Julie's the most generous boss ever. She showers us with gifts.
Julie: Stop, stop! Move on!

Russell's second question is for Phil: "What's it like now, watching old episodes of *Doctor Who*, like we used to in the old days. Do you still enjoy them?"
Julie: Ooh, that's a good question.
Phil: It *is* a good question. I have been watching some of the old ones again, cos of my nephews, and children of friends who've stayed with me recently. They're getting very interested in the fact that there was *Doctor Who* before Christopher Eccleston. In the first series, as they were getting used to the characters and everything, my nephews certainly weren't interested in some junky old nonsense that was made 20 years ago. But now they're fascinated by it. It's a wonderful experience to watch it again with children, and see them so delighted, and realise that actually that same magic is there, and it always was there. I have so much more respect for the previous production teams now than when I started. Actually, in a lot of ways, they had a harder time than us, because they didn't have as much money, or the massive support that we have from the BBC. Those two things together make so much of a difference, and they never had that, and still they made something brilliant.

▲ *Top: The Moxx of Balhoon. Phil and Julie identify with him more than any other character. Apparently.*

▲ *Above: Would prosthetics be ditched if the budget was halved?*

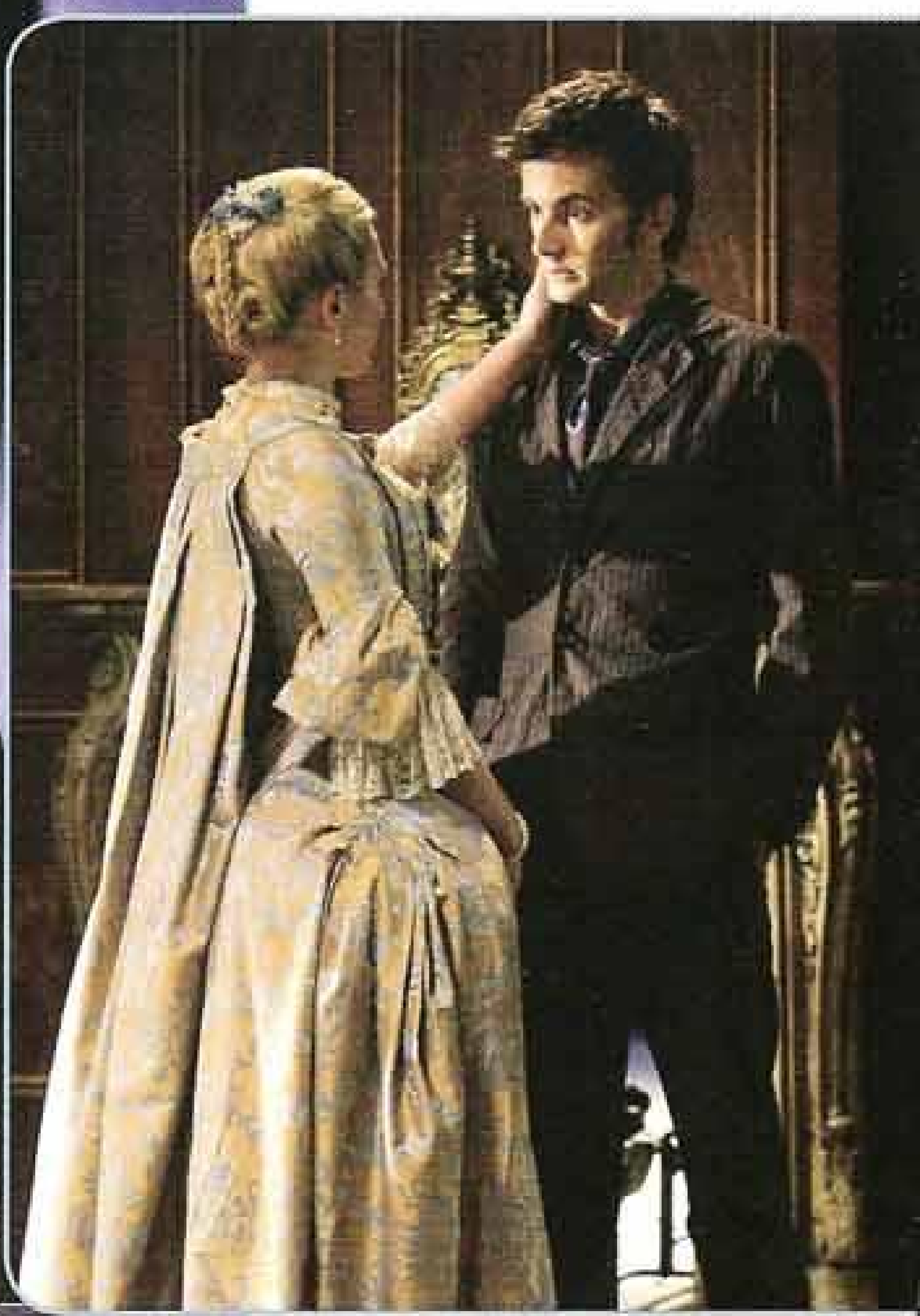
▼ *The final scenes of **Doomsday** made Julie and Phil blub. A lot.*

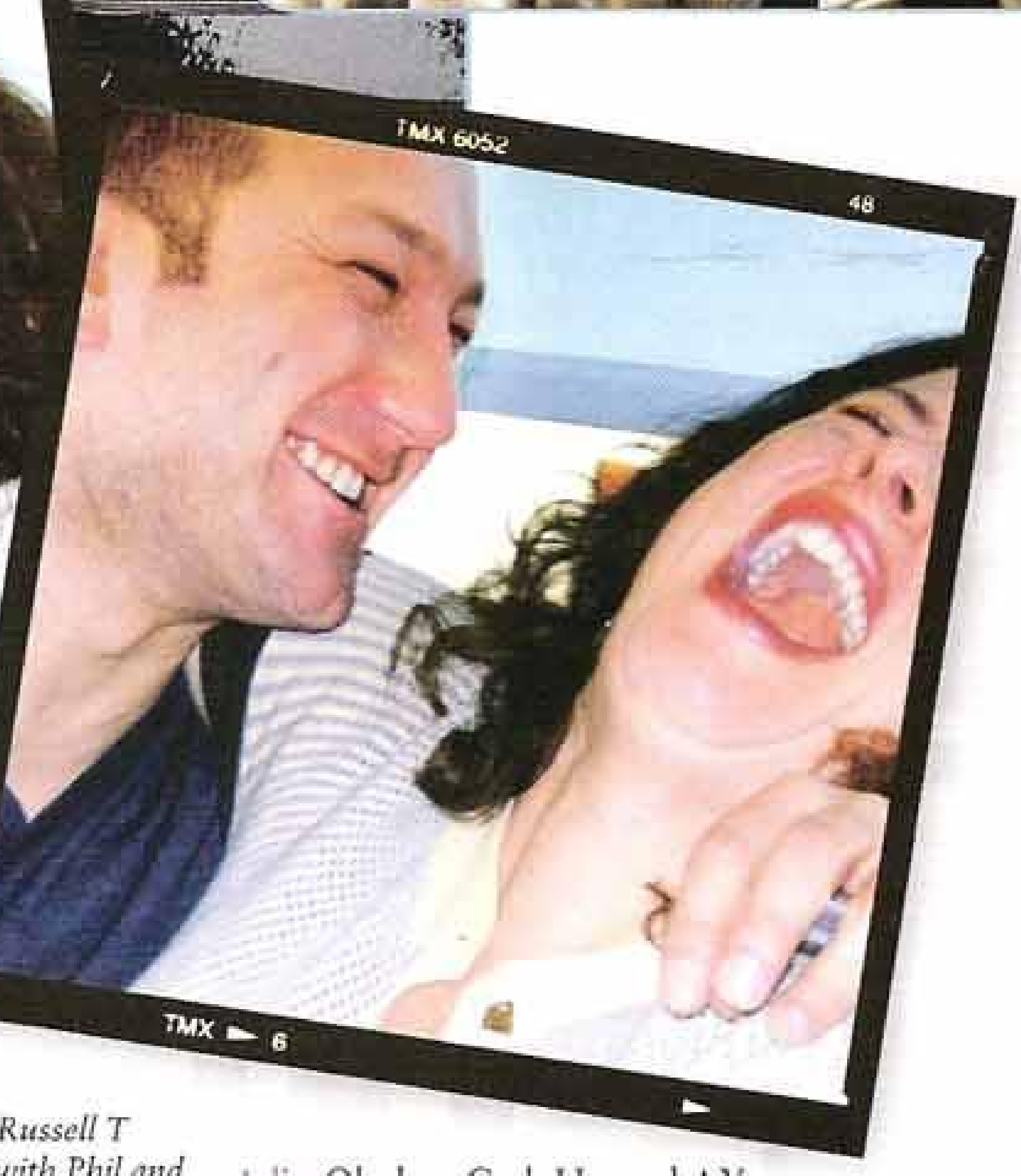
That leads us on nicely to Russell's third question: "If you had your budget halved and still had to make the programme, all 13 episodes, what would you do?" He does clarify: "This is *not* about to happen. Oh Christ, that'll start a rumour!"
Julie: I think we'd instantly become Earthbound for all episodes. We'd have to become very selective in what we built, and so we'd return to key locations, like we did with Satellite Five in Series One. We'd have to be vigorous in which episodes had a lot of CGI effort. I mean, we already look at that – some episodes are bigger than others – but we'd have to be ruthless. And Russell would have to take a pay cut! [They almost fall off the sofa laughing] Actually, I don't know why I'm laughing so much, cos we'd *all* be taking a pay cut. God help us, I think everyone loves it so much that we'd be working for free, we'd be donating our savings to keep going, we'd be mortgaging our houses…
Phil: One of the biggest expenses is that we have so many single episodes, which all require massive amounts of costume, make-up, prosthetic, and CGI. Maybe we'd have to look at structuring it differently, and telling more two- or three-part stories.
Julie: Do you know what else we'd have to do? [Guffaws] We'd have to do a run of 20 episodes! We'd have to spread the cost. The more episodes, the larger the volume, the more cost-effective it is. We'd become a year-long show. We'd be like *Casualty*.
Phil: Oh my God, it doesn't bear thinking about. Yes, we'd do more episodes if we had less money.

Maybe that'll kick-start a campaign. Now, Russell's final question is a killer. He writes: "Really, honestly, what's your least favourite thing in my scripts? A recurrent trick of mine? Which one? Every writer has habits; what's my worst one? YOU MUST ANSWER! Seriously, no one ever tells a writer this. I must know!"
Phil: [Silence]
Julie: Er – we're coming back to that.
Phil: We are, because I need to think about that. Ooh, he's a horrible man.
Julie: [Laughs] If he's going to bully us – and that is the word to print, 'bully' – then we need to have a think about it. I'll e-mail you my answer over the weekend.

The next question has been submitted by Gareth Roberts, scripter of the Shakespeare-centred second episode of Series Three. "Leaving aside the regular cast," he says, "which character in all of new *Who* do you identify with the most?"
Julie: Tragically, the first character that I thought of was the Moxx of Balhoon!
Phil: [Laughing] I did too!
Julie: Because he dies so horribly.

> "The most upset I've been was filming Rose's farewell."
> **PHIL**





Phil: I just want his wheels.

Julie: I would *like* to be Madame de Pompadour, because I would have made that much of an impact on the Doctor. Sadly, I'm probably more like Elton [from *Love & Monsters*], who just kind of has this love of the Doctor, and this fascination. He has a lovely little world, but it's a very normal little world. He's reaching for the stars, but doesn't quite get there.

Could you fall in love with a paving stone?

Julie: I could easily. It's my fate.

Gareth's second query is this: "My friend Hayley has cried at the end of every episode of *Doctor Who*. Have you ever lost your professional cool and blubbed on set, in an edit, or reading a script or wherever? If you did, what set you off?"

Julie: Oh, I cry all the time. The really strange one was *Fear Her*. In the edit, both the first time that I saw it and the second time, with [BBC Head of Fiction] Jane Tranter in the room, I cried like a baby – I mean, really cried – at the end. It was almost like the anticipation of knowing that we were writing out Rose, and that moment where she's saying to the Doctor, "Nothing's going to tear us apart," I found that really, really moving. It upset me. Everyone else cried in Episode 13, in the final mix, and I did cry eventually, but it's almost like I did it ahead of time, ahead of schedule.

That's efficient. What about you, Phil?

Phil: I cry all the time. I cry on set.

Julie: Yeah, he does.

Phil: We watched an edit yesterday, and there was a particular moment in the episode that made me cry. Probably the most upset I've ever been was when we filmed – and subsequently watched – the end of Episode 13 last year. It was so painful to film, and so painful to watch again, because it wasn't just Billie's leaving, which was hard enough, but it was Noel [Clarke, who played Mickey], and Camille [Coduri, who played Jackie], too, and we'd all got very fond of each other. It's one of the things that keeps me interested in making this show: that's it's emotional now, and it does deal with big issues that pull you in. I never want to stop crying.

Have you ever cried over a budget?

Phil: Oh, all the time. But that's a given. Ha ha.

Gareth's final question is: "Do you believe in life after love?"

Phil: Oh, Gareth Roberts!

Julie: Where did that come from?

Phil: He's mad.

▲ *Top: Russell T Davies with Phil and Julie as* **Doctor Who** *wins the Best Drama Series award at the 2006 BAFTAs.*

▲ *Top right: Madame de Pompadour from 2006's* **The Girl in the Fireplace**. *Julie Gardner would like to be just like her.*

Julie: Oh dear God. Honestly! Yes, I believe in life after love, because, to quote Russell, hard man that he is, "No one ever dies of a broken heart." There is life after love, but it's less colourful, and less… um, it's just less.

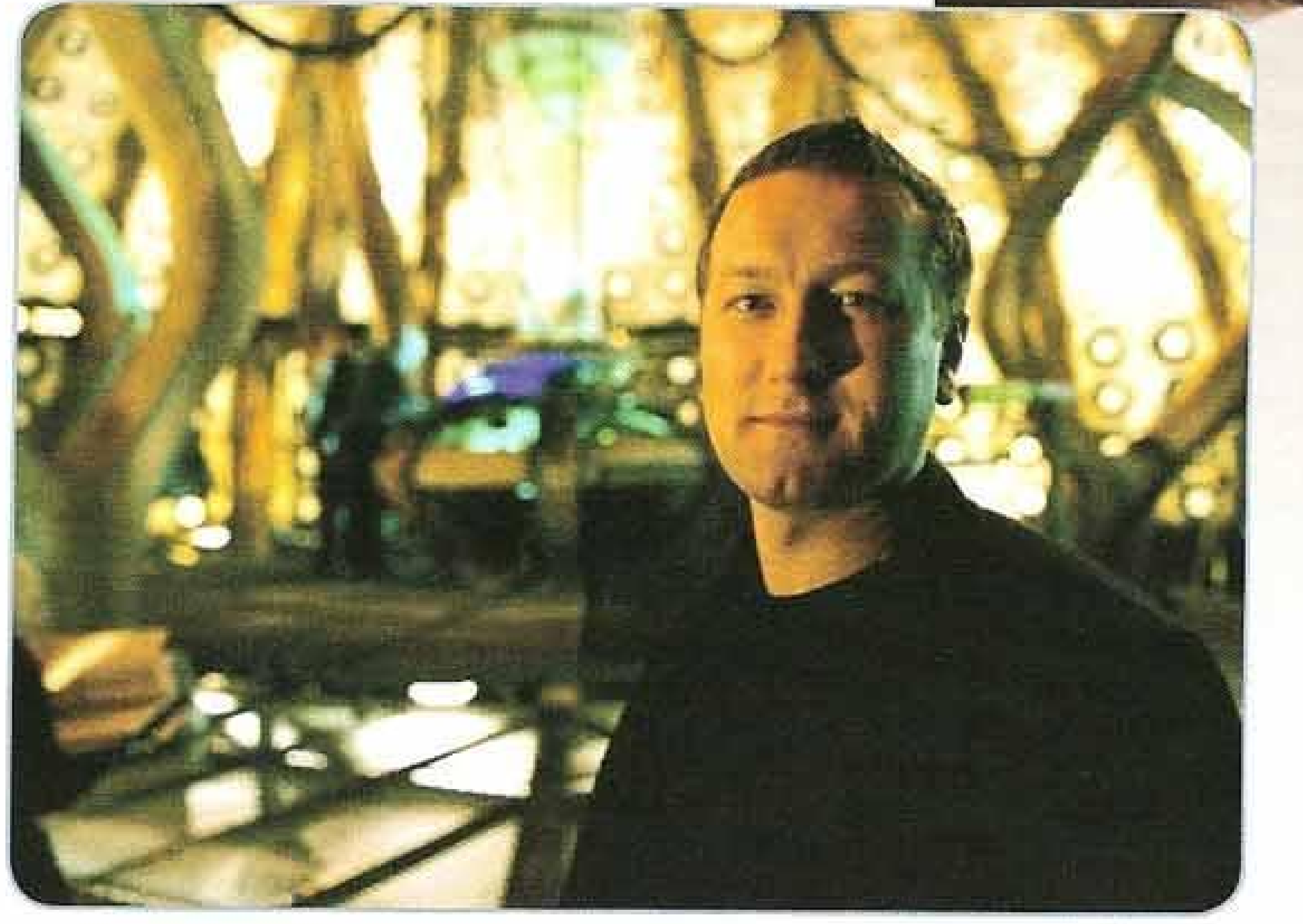
Phil: You have to hope that there will be love again.

"If you could hop back in the TARDIS," asks script editor – and writer of Series Three's feature-length Dalek episode, *Daleks in Manhattan* – Helen Raynor, "and give yourself one piece of advice at the start of it all, in 2004, what would it be?"

Phil: Run for the hills! Don't get that train to Cardiff!

Julie: There's no one big thing that I would have done differently, but I would have advised myself to take a holiday before it all started.

> **“The thing that surprises me more than anything is how tiny things can be misinterpreted by the press and the fans...” JULIE**



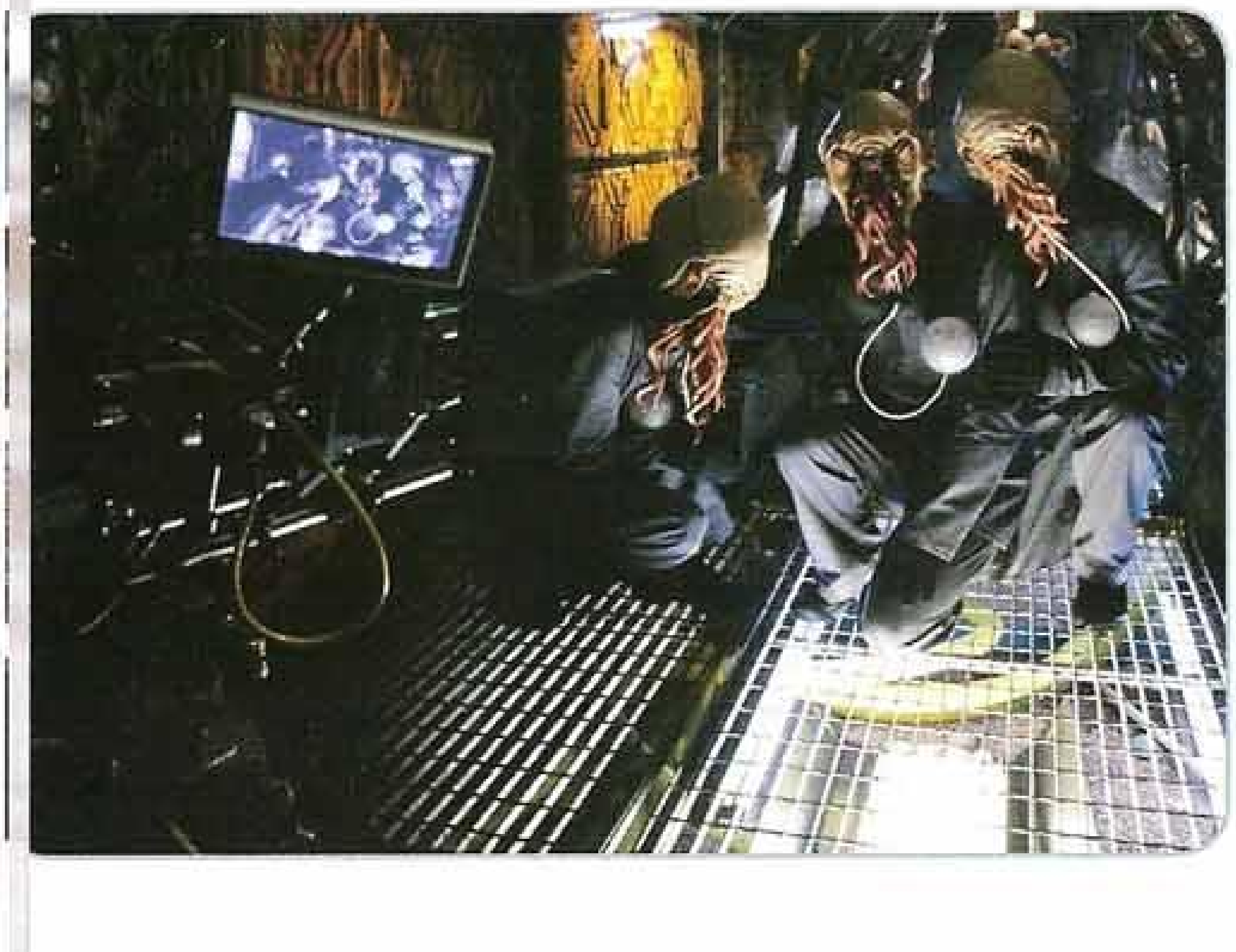
▲ *Phil Collinson on the TARDIS set.*

► *Opposite top: David Tennant gets ready to begin his second year as the Doctor...*

► *Opposite right: Martha Jones prepares for her first journey in the TARDIS...*

► *Opposite below: A fearsome Zarbi, soon to return in **Torchwood**. Well, says Julie.*

▼ *The Ood – one of the things that make **Doctor Who** "the maddest show in the world."*



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Phil: Actually, I would say, “Don't be afraid of it,” cos I did spend the whole pre-production period, and the whole first couple of months in the job, being absolutely, abjectly terrified. I think that's a big lesson there. I'd never, ever again go into a job being afraid of filming. You have to enjoy it, and embrace it. That's what advice I'd give myself.

What has the last year in particular taught you?

Phil: This has been a year of consolidation, because we were coming back to the show to make Series three after a year in production with David, and we weren't as afraid of it. To come back with David still in the leading role, and to bring in Freema [Agyeman, who plays new companion Martha Jones], we've felt much more confident about what we're making. We know what we're doing now.

Julie: The fear thing is interesting, because that links to what I've learnt, which is that you have to have the right fear. Every single episode is terrifying, and when you love something as much as you do, when you've the best team of people working on it, you're desperate to give as much to the audience as you can. The fear of not delivering is a healthy thing, actually, because it makes you more ambitious. But the other fear – which is, ‘Oh my God, it's 36 weeks!’ – is quite daunting, it's a huge job every time that you start, and you have to push that type of fear to the back of your mind. That's what I've learnt.

Helen also asks which one of you two, and Russell, is the most likely to leave something crucial on a train by accident.

Julie: Can I answer that, Phil? In our current state, all of us, any one of us, could be doing that, because all three of us are so busy. We're shredding things as we go! We need a fleet of people running behind us, making sure that we've all the right things with us.

Phil: it wouldn't be Russell, because he never carries hard copies of scripts around with him, does he?

Julie: But Russell lost his bag on the train. Remember that?

Phil: I did, too.

Julie: I had my bag stolen, you had yours stolen as well, Phil, so all of us are, I'm afraid, guilty.

Were there scripts in your stolen bag?

Julie: Yes. It was not a good moment.

Here's an intriguing question: “Can Julie explain,” requests Helen, “why her office windows have been nailed shut by Health and Safety? It's not because she was trying to throw herself out of them, although it's a nice one to mislead visitors with!”

Julie: [Explodes with laughter] That's the best question ever! Yes, Helen, thank you for pointing that out. Well, last year, I was out of the office one day, and something happened. An incident. I came in the next day, and my assistant said to me, ‘Look, there's been an incident in your office,’ and I immediately thought, for some reason, that there had been a fistfight. Actually, what had happened was that BBC Wales had made [one-off drama] *The Girl in the Café* last year, with Tightrope Pictures, and [writer] Richard Curtis had won the Humanitas Prize, which was this big lump of concrete. It was quite a hefty award, and it was on the windowsill in my office, and there had been a gust of wind, and the award had gone flying out of the window, and had narrowly missed a BBC Wales employee who was walking past at the time! Richard Curtis' peace award could have killed someone. I e-mailed the very nice man who'd had this near-death experience, and he was surprisingly cheery about it, but I did get told off, and now I'm not allowed to open my windows.

Phil: [Pointing to the windowsill] Is that it over there?

Julie: Yes, that's it there in pieces.

Helen's last question is this: “What has been the most ridiculous, insane, or hilarious moment that you've experienced on Doctor Who so far?” Apart from almost murdering someone with a peace prize, presumably?

Julie: *Oh, it's a weekly occurrence!* There are loads of filming moments where prosthetics are melting, and people are collapsing, but the thing that surprises me more than anything else is the public and press scrutiny, where tiny little things are completely misinterpreted. Last week, I went to see *Frost/Nixon* [in the West End], and then I went back stage to see [actor] Michael Sheen, because I was at school with him. Outside the stage door, there were some autograph hunters waiting for Michael, and one of them came running over to me and said, “Oh my God, are you Julie Gardner? I love *Doctor Who*!” The following day, the autograph hunter was on a website, revealing that Julie Gardner was spotted with Michael Sheen, so obviously he's going to be the next Doctor Who! Michael Sheen is *not* the next Doctor. We just know each other.

Phil: I suppose for me the most ridiculous experiences are those mad moments when you find yourself gaffer-taping a

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midget into an Auton's head! There was a brilliant moment on *The Satan Pit* where the Ood were chasing Billie and the team down a maintenance shaft, and one Ood took a wrong turn and flew out the side of the set! You find yourself cradling an Ood, and calling for first aid, and you just think, 'What am I doing? This is the maddest show in the world.'

Your next interrogator is David Tennant, another avid reader of DWM...
Both: Ooooh!

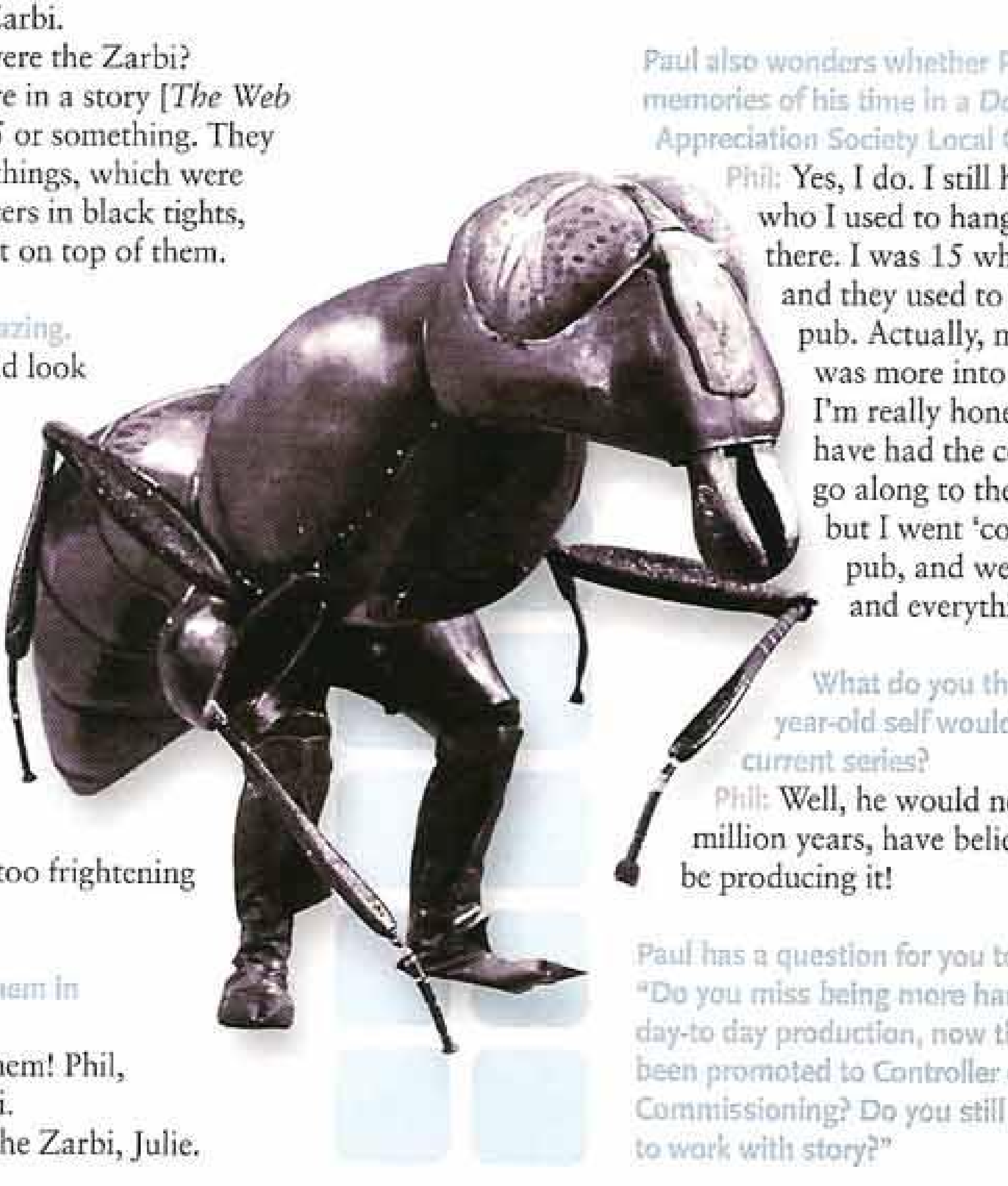
"What," asks David, "are we doing for Children in Need this year?"
Phil: It's only the end of January. He's keen.
Julie: Possibly sitting in a dark room with a cold flannel pressed to our foreheads. Um – we're going to do something marvellous, and wonderful, and I've no idea what it is. The concert was an extraordinary thing, and meant so much to so many people, and David's contribution, and [composer] Murray Gold, and the National Orchestra of Wales... it was a great, moving, fun event, and we want to do something different this year, but we don't yet know what. There are lots of ideas kicking around, so watch this space.

Could you all perhaps sit in a bath of baked beans?
Julie: Yeah, David, there's a bath of baked beans coming your way.

David also wants to know, "Are the Zarbi coming back?"
Julie: Phil, you'd better take that one.
Phil: [Laughing heartily] Well, we have agonised, actually, over whether or not to bring back the Zarbi.
Julie: Which ones were the Zarbi?
Phil: The Zarbi were in a story [*The Web Planet*] in like 1965 or something. They were great big ant things, which were actually ballet dancers in black tights, with a fibreglass ant on top of them.

And they looked amazing.
Phil: Yes, they would look rather marvellous in colour, it's true to say, but I can exclusively reveal that we are not going to be bringing back the Zarbi. I'm really sorry, David. He's lobbied hard for them, but we just think that they're going to be too frightening for young children.

Why don't you put them in *Torchwood*, Julie?
Julie: Yes, I'll take them! Phil, hand me your Zarbi.
Phil: You can have the Zarbi, Julie.



David's final question: "Is it true that Michael Sheen will be playing the Eleventh Doctor? I think he'd be brilliant."
Julie: Ha ha. We've answered that. David loved my anecdote about Michael Sheen. What was funny was that I went to see *Frost/Nixon* on the Friday night, and then David went to see it on the Saturday, and did go back stage to see Michael, so I wonder what would have happened if the autograph hunter had been there on the second night, too, and had seen David! There would have been some sort of collapse in the space-time continuum.
Phil: Knowing the way that we do things, he'd probably have imagined that we were filming the regeneration scene in Michael Sheen's dressing room!

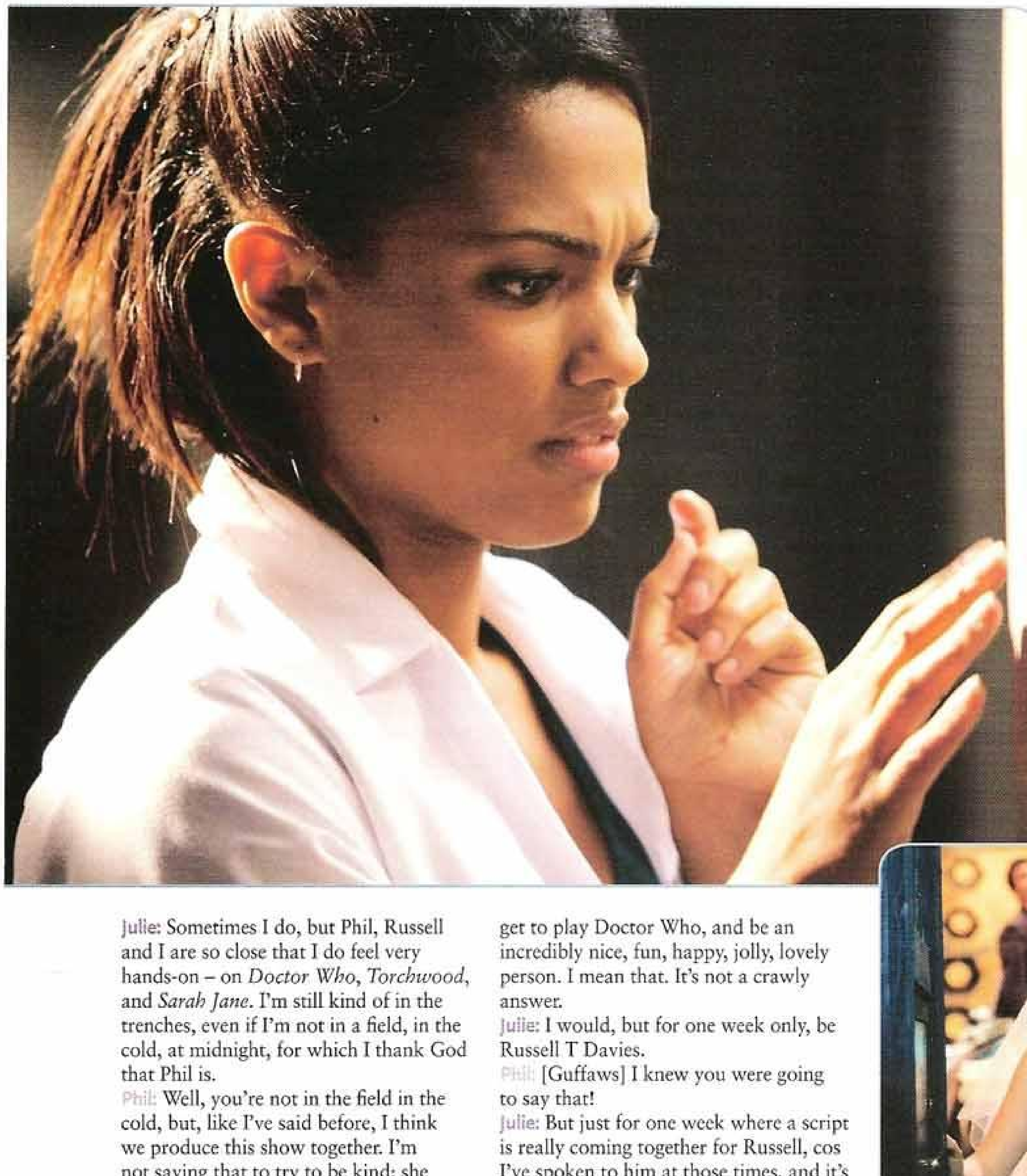
David's other suggestion for the Eleventh Doctor is Janette Krankie.
Phil: Brilliant. Even better.
Julie: Well...
Phil: In that little boy's cap and blazer. That'd be brilliant. And 'fan-dabi-dozi' is the best catchphrase that any Doctor could ever have.
Julie: I'm going to stop this madness. Stop, stop!

Here's a question from Paul Cornell, the scripter of Series Three episodes *Human Nature* and *Family of Blood*: "Who's done the best amateur fill-in for an absent actor at a read-through?"
Julie: Ooh, I know – it would be David Tennant's father! It was the werewolf episode [*Tooth and Claw*], he had the Scottish accent, and it's true to say that he really went for it.
Phil: Yes, I agree. He played Sir Robert, didn't he?

Paul also wonders whether Phil has fond memories of his time in a *Doctor Who* Appreciation Society Local Group.
Phil: Yes, I do. I still have friends who I used to hang out with there. I was 15 when I joined, and they used to meet in a pub. Actually, my friend Karl was more into it than me, if I'm really honest. I'd never have had the confidence to go along to these meetings, but I went 'cos it was in a pub, and we could drink and everything.

What do you think your 15-year-old self would make of the current series?
Phil: Well, he would never, in a million years, have believed that he'd be producing it!

Paul has a question for you too, Julie: "Do you miss being more hands-on with day-to day production, now that you've been promoted to Controller of Drama Commissioning? Do you still get a chance to work with story?" ▶



Julie: Sometimes I do, but Phil, Russell and I are so close that I do feel very hands-on – on *Doctor Who*, *Torchwood*, and *Sarah Jane*. I'm still kind of in the trenches, even if I'm not in a field, in the cold, at midnight, for which I thank God that Phil is.

Phil: Well, you're not in the field in the cold, but, like I've said before, I think we produce this show together. I'm not saying that to try to be kind; she genuinely is as involved ever day as I am.

Julie: There are some things that I miss. I miss the clarity of producing. When you're a producer, there are immediate problems in front of you, you have to make gut decisions, right or wrong, you have to move things on, whereas the exec producer role is sometimes about being a bit more forward thinking. I miss that immediacy sometimes.

"Nothing could ever beat the feeling of bringing back Doctor Who!" PHIL

Here's a question sent in by Susie Liggat, the producer of Paul's forthcoming episodes. Susie wants to know, "If you could lead someone else's life, whose would it be?"

Julie: Does she mean a character?

Phil: She probably means a person, doesn't she? I'd be David Tennant. I'd get to play Doctor Who, and be an incredibly nice, fun, happy, jolly, lovely person. I mean that. It's not a crawly answer.

Julie: I would, but for one week only, be Russell T Davies.

Phil: [Guffaws] I knew you were going to say that!

Julie: But just for one week where a script is really coming together for Russell, cos I've spoken to him at those times, and it's the most exciting thing to hear his voice when he knows where he's going, and the script is falling into place. I do envy – and I mean that word – that moment, cos I wonder what that must be like.

Russell e-mailed me the other day to say, "I just put the word 'Axon' in a script! This has to be good!"

Julie: Yes, it's that kind of excitement, when he knows that he's writing well. I love it.

Next question: Susie asks, "Who would you most like to spend a day with?"

Julie: That's hard. It depends how you feel when you wake up in the morning.

Phil: I'm usually too tired! I think I'd have to say my teddy bear, in bed.

Julie: Ha ha. I can't think of anyone outside the production.

Phil: Actually, it would be Matthew McConaughey, in his Speedos, in a swimming pool at the Soho House in New York. And you can print that.

Julie: I think we need to draw a veil on this, 'cos we're both thinking of things we probably shouldn't talk about.

Susie took over from you, Phil, as producer while you took December off and headed for New York. That must have been a welcome break.

Phil: Amazing. I absolutely loved it. But the biggest joy about coming back is that I've finally stopped getting letters and messages from people saying, 'Why are you leaving *Doctor Who*? Are you dying?' There was this whole madness last year when it was announced that I was Susie was going to produce a couple of episodes, cos everyone immediately thought that I was leaving, and she was taking over. My friends thought I was seriously ill! Why else would I leave *Doctor Who*?

Susie's third question is, simply, "When are you happiest?"

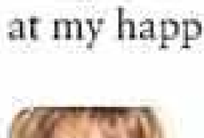
Julie: Oh, sweet God. Who are all these philosophers on *Doctor Who*? Um – there are individual moments when you love your job, things are working, you're with people that make you feel like you can do anything. Those are the moments when I'm happiest.

Phil: There are different kinds of happiness. How marvelous when it's a Sunday morning, and you haven't got to do anything. How wonderful that is. But there are other times when you're the busiest in the world, and you are standing in a field, and you're watching a piece of work come together, and it's just the most amazing feeling.

Julie: When Russell's first draft of a script comes in, that moment when you get to read it for the very first time, that's often when I'm at my happiest.

Phil: See how committed Julie is: her answer was about that, whereas mine was about Sunday mornings in bed!

Julie: [Laughs] Yes, but equally I enjoy things like walking in the rain. I can be at my happiest in the rain.

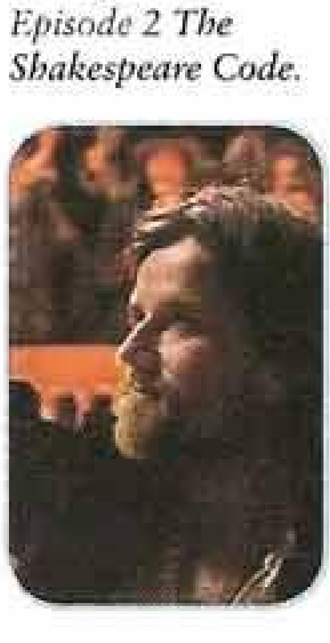


It's lucky that you work in Wales, then. Your final questioner is someone extremely important: your

▲ *Top: New companion Martha Jones in Episode 1* ***Smith and Jones.***

▲ *Above: A shock for Donna Noble in the 2006 Christmas episode* ***The Runaway Bride.***

▼ *Dean Lennox kelly as William Shakespeare in Episode 2* ***The Shakespeare Code.***



esteemed boss, Jane Tranter, who, as the BBC's Head of Drama in 2003, was responsible for bringing back *Doctor Who*.

Both: Hooray!

You may well say 'hooray'! Her first question is this: "What is at the very heart of Russell T Davies' *Doctor Who*?"

Julie: Three things: emotion, fun, and adventure. There's a huge curiosity that Russell has about what makes people tick, what they are, what they care about, what they stand for, what choices they make when they're under pressure, and I think that's at the heart of all good drama. Who are you when you're under pressure? What do you believe in?

Phil: It's a love of life as well, and an absolute *joie de vivre*, I suppose, that runs through Russell's stories.

Also, Jane asks, "Is it possible that the Doctor could ever save us from climate change and extinction?"

Julie: Well, one of the great things about this series is that you see how the human race endures. You see them in the Year Five Billion, and they might be slightly different – um, in shape – but life does go on. It's about how inventive humans are. There's an optimism about Russell's *Doctor Who* that is intoxicating. So let's hope that the Doctor can save us from climate change, or we might all have to go and live on the moon!

Now, there's an idea. Next up, Jane wonders, "Does the Doctor have an en suite bathroom in the TARDIS, or does he have to share with Martha?"

Phil: Ha ha. I don't know that the Doctor needs to use the bathroom, actually.

Julie: That's not good hygiene!

Phil: He's self-cleaning, though. He doesn't sweat. He never needs to use the lavatory.

Julie: I should point out for the benefit of the Dictaphone that I'm arching my eyebrows. I'm turning into some sort of Sontaran.

Phil: The Doctor never sweated in my childhood memories.

Julie: I would like to ensure Jane that the Doctor *does* have an en suite bathroom. Not that he would be averse to sharing with Martha, because, you know, that would be fine, but there are many rooms in the TARDIS that Russell won't ever let us go to, cos he's mean.

"Is it true," says Jane, "that the Daleks are the deadliest, most malevolent, malign force in the universe, or is this just a vicious rumour put around by their personal PR, and in truth the Cybermen are much worse?" She may have been drunk when she asked that question...

Julie: [Chuckles madly] I love that Jane Tranter, who is now Head of Fiction, and responsible for many, many, *many* things, is most caught up in Daleks versus Cybermen!

Phil: She's become one the biggest fans in the world.

Julie: She is! She needs a badge made for her. I think the Daleks are the most malevolent, evil force in the universe, and I believe that Jane Tranter should agree.

Phil: Daleks over Cybermen any day.

Lastly, Jane asks, "What kind of drama experience do you think could ever top the one that you have on *Doctor Who*?

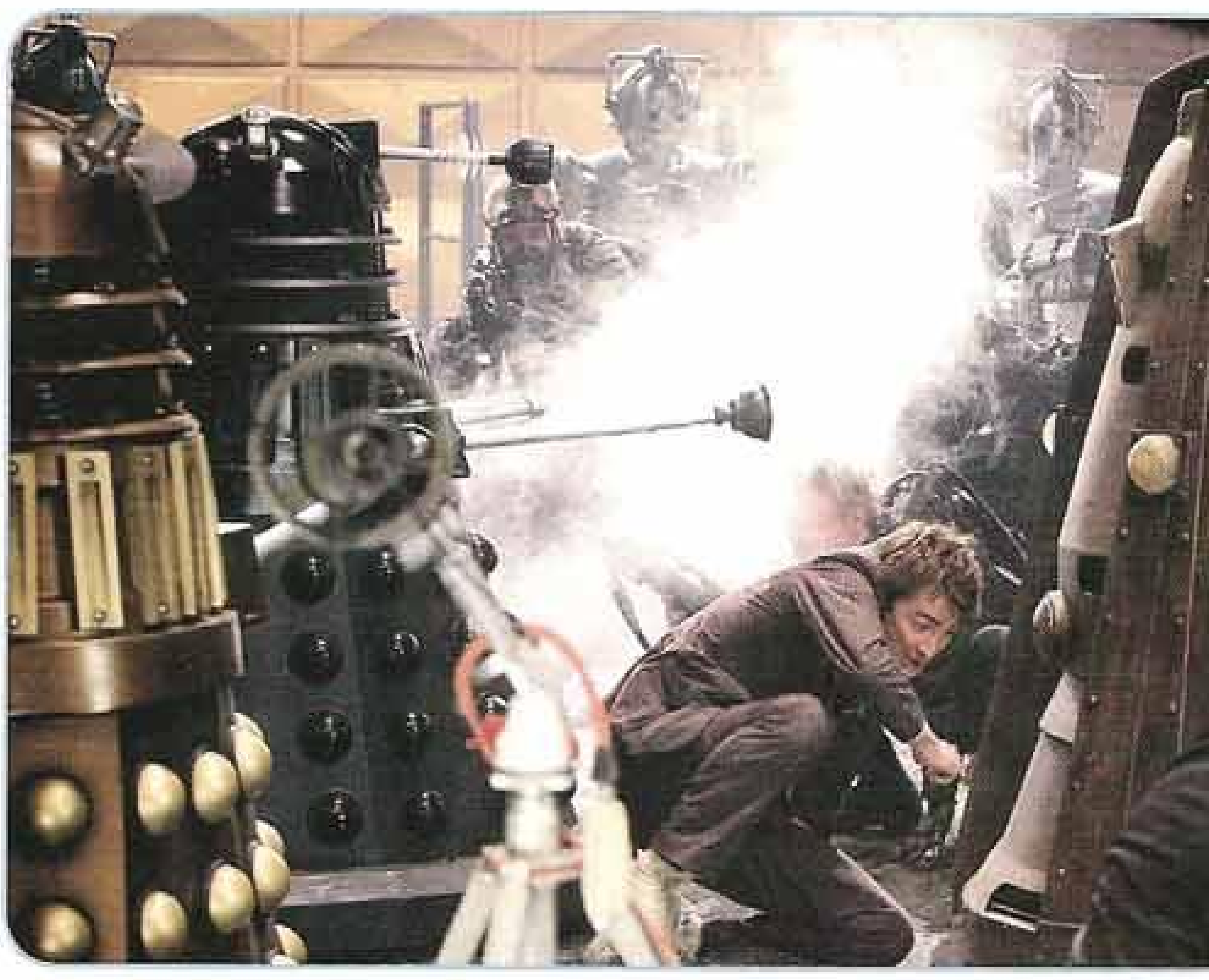
Phil: I honestly don't know. [Silence] It slightly haunts me that I'm 35 years old, and I feel like I've done it now. I feel like nothing ever, *ever*, for as long as I work – and fingers crossed that I'll work in this industry for another 30 years – will be able to match the whole experience of bringing back *Doctor Who*. The actual making of the show, the learning process, being in the middle of this media storm, seeing kids take the show to their hearts again, and what that means. The whole, absolute, unique madness of these last three years. And the year that we're about to do is going to be no less mad, I'm sure. It's impossible for me to imagine what's ever going to top that.

Julie: I completely agree. I think it's something that we're all haunted by, but ultimately you're going to find something that's just different, and fulfils you in a different way. To have had this experience, and to be continuing on this extraordinary journey, is the best thing in the world.

Phil: Of course, if this question is Jane Tranter's way of finding out what we *want* to do next, then I'd probably say a lavish period drama set in the south of France, in the Summer, with a massive budget, and lots of support from her!

Julie: And sexy men.

Phil: Yes, thank you, Julie. Don't forget the sexy men, all in their swimming trunks. ▶



▲ *Who's best, Daleks or Cybermen? There's only one way to find out... FIGHT!!!*

▼ *David Tennant as TV's Doctor Who. Phil Collinson would like to be them both.*

▲ *Top: Phil Collinson on set for* ***Rise of the Cybermen.***

▲ *Above: Martha gets into trouble on New Earth in Episode 3.*

▶ *There's a new Doctor in* ***Doctor Who...***

Throughout our chat, the computer on Julie's desk has been pinging away like mad, as e-mail after e-mail arrives in her inbox – proof if proof were needed that she's still one of the busiest people in Wales. Both Julie and Phil's schedule today is back-to-back meetings ("We're going to have to cancel them," proclaims Julie, "to contemplate Russell's 'killer question' – or it'll drive me mad all day!"), and so our time together must draw to a close. But Jane's closing question ("Oh, bless Jane," enthuses Russell later, in a text. "There she is juggling a two billion deficit in the licence fee, and she's writing for **DWM**! That's brilliant!"), and the bittersweet notion that the producers' working lives may never be *this* good again, hangs in the air. It's a daunting, intriguing prospect, and I wonder whether Julie and Phil can imagine *Doctor Who* being made by somebody else. Would they enjoy watching the show as viewers, ignorant of what will happen next? Or does that sound frankly unbearable?

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"It's a mixture of both," admits Julie. "You're right, it's a bittersweet idea, because we love what we do, we want to keep going, we are going to keep going, there are a lot more stories that Russell wants to tell, that Phil and I want to help him make. Even though we laugh about how tired we are, and how stressful it is, we love the work, and we're committed to it, but then, at some point in the future, someone else will need to take it over, because we won't be able to do this for 20 years, either of us."

"There will come a point," agrees Phil, "where it'll be for the good of the show that we move on, and someone else comes in and takes it somewhere else. But there's no danger of that happening in the near future."

"It'll be a very, very, *very* strange day," Julie considers. "It'll be a good day, because we'll look back at the work that we've done, and be proud of it, but also it'll be a sad day, because this has been our lives for such a long time."

"I've never stayed with anything this long," acknowledges Phil, gulping down the last of Julie's coffee. "In no part of my life have I stayed somewhere as long as I've stayed here, but it just keeps being interesting, it keeps challenging us, it keeps pushing us. If I got to the point where I thought creatively I can't bring anything to this anymore, I'm really so tired, and so burnt out, that I can't, then I think I would want to move on. But I'm not there yet."

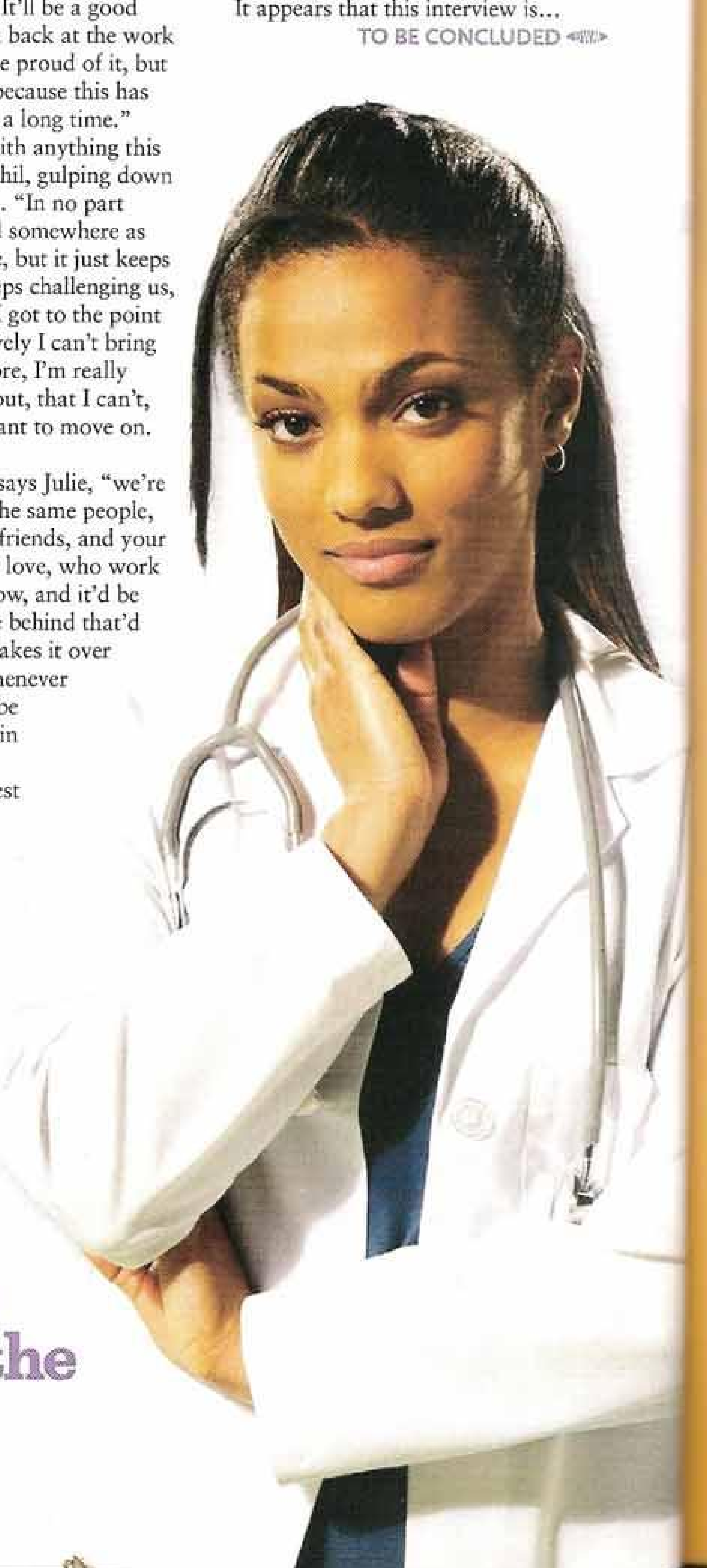
"Across the years," says Julie, "we're working with a lot of the same people, and they become your friends, and your family, people that you love, who work so brilliantly on the show, and it'd be leaving all those people behind that'd be hard. But whoever takes it over in the year 2020, or whenever it is, whenever we can be prised away from it, is in for the most fantastic time, because it's the best format in the world, and they'll have their own ideas about what's at the heart of the show. I can't wait to see what someone else – in the distant future – will do with it. I'd watch. Wouldn't you, Phil?"

"Yeah, I would, definitely. I'd be fascinated."

So, then, Russell's killer question: what is Julie and Phil's least favourite thing about his writing? What do they dislike most about a Russell T Davies script? This, traditionally, would be the point where Julie and Phil would backtrack, their media training would kick in, and they would neatly sidestep the question. But not this time. Russell wanted a considered, truthful answer, and Julie and Phil are taking his request seriously. Well, sort of. Two days after our interview, I receive an e-mail from Julie: 'I'm taking the fifth on this,' she writes. 'I'm taking the question so seriously that I need to think about it properly, and I've got too much work this weekend for any kind of reflection. I am like a pit pony here, surrounded by scripts. I don't even know who's won *Celebrity Big Brother*! Please tell all your marvellous **DWM** readers that an answer will be with them in the next edition...'

It appears that this interview is...

TO BE CONCLUDED



> **"There will come a point where we have to move on for the good of the show..." JULIE**

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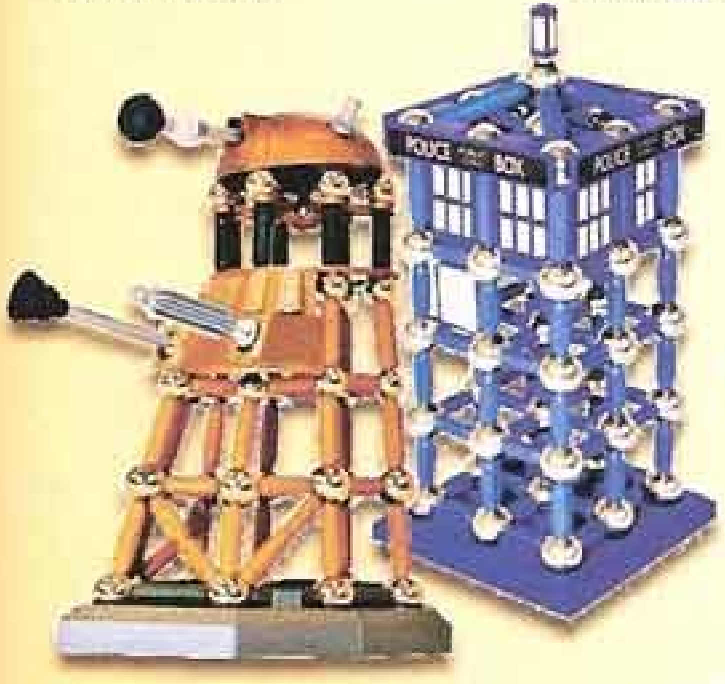

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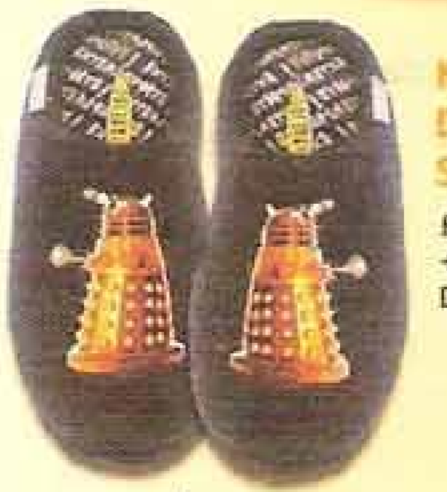

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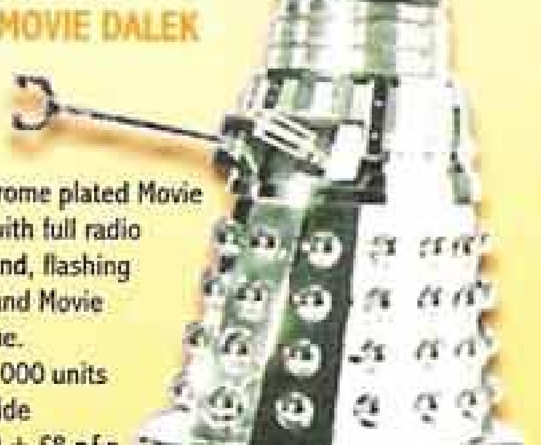

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TV PREVIEW

EPISODE 1:
SMITH AND JONES

BLIMEY O'REILLY, THIS IS EXCITING, isn't it? It's the start of a new series and it's a big hello to Martha Jones, played by Freema Agyeman, previously seen on *Doctor Who* as ill-starred Torchwood employee Adeola in *Army of Ghosts*. Catherine Tate may have technically been a new companion for the duration of *The Runaway Bride*, but Martha Jones seems to be with us for the long haul. We're hurtling headlong into the unknown, just like her...

First things first: the timeline! How far after *The Runaway Bride* is *Smith and Jones* set?

"Let's just say, it's a while after," says Russell T Davies, sporting a pristine white lab coat and stethoscope, especially for this chat. "I never set these things in stone! But at the end of *The Runaway Bride*, Donna challenged the Doctor very directly, telling him that he *needed* a companion in his life. Judging by his actions in *Smith and Jones*, he was listening..."

The Doctor in 'actively seeking companion' shocker? As if to complement this turn-up-for-the-books, *Smith and Jones* really is a crazy ride, combining hospital drama, alien rhinos, and scary motorcycle couriers – it's an episode which rarely stops for breath.

"I wanted a story that was fast, funny, with big monsters and thrills and scares," says Russell, closely monitoring **DWM**'s pulse. "A typical *Doctor Who* story, in other words, so that Martha could run through the whole gamut of emotions. God, I love the word 'gamut'. So we go from Martha's normal world, to a bizarre thunderstorm, and on to the surface of the Moon in no time at all. And that's just the start of her problems, as the Judoon yomp into view..."

Way back in 2005, *Rose* cleverly let viewers learn about the Doctor at the same pace as its titular shop girl, and newcomer Martha has to discover him all over again. Was Russell particularly conscious of introducing Martha in a different way, while retaining that 'companion's POV' conceit?

"Well, it's split, this time. Rose had the whole title of that first episode to herself, but this is split between the Doctor and Martha's surnames – well, all right, his adopted surname. While Rose had to introduce the whole concept of the series to a new audience, this time, most of that audience is ahead of Martha. So it couldn't be told entirely from her point of view. Though that freed me up enormously. With Rose, all the information about aliens was drip-fed gradually, so she slowly descended into madness. With Martha, it's right there, in her face, no denying it, from five minutes in! And the fun then starts with watching her cope, rather than watching her believe."

DOCTOR·WHO

BROADCAST
Saturday 24 March 2007, BBC One

WRITER
Russell T Davies

DIRECTOR
Charles Palmer

STARRING
David Tennant, Freema Agyeman, Anne Reid, Roy Marsden, Vineeta Rishi, Trevor Laird, Reggie Yates, Adjoa Andoh, Gugu Mbatha-Raw.

IN A NUTSHELL
As a medical student, Martha Jones sees some eye-opening things. But none of them compares to the mysterious man she meets one morning at St Thomas' Hospital – Mr John Smith. This stranger's name might be very ordinary, but that twinkle in his eye is anything but normal. It speaks of eternity and death-defying, life-affirming adventure. Sure enough, before Martha can shake off her unease, there's a mad thunderstorm and St Thomas' is transported to the moon, where its inhabitants find themselves at the mercy of brutal, rhino-headed creatures named the Judoon. But these aren't the only threat to Mr Smith and Ms Jones: something else in St Thomas' is out for blood...

QUOTE, UNQUOTE
MARTHA: What, people call you 'the Doctor'?
THE DOCTOR: Yep.
MARTHA: Well I'm not. Far as I'm concerned you've got to earn that title.

SO DID RUSSELL GIVE MARTHA THE surname Jones specifically to achieve the title *Smith and Jones*, or did it only occur to him afterwards?

"I only realised afterwards, honest guv! I suppose I was considering calling the episode simply *Martha* until the two surnames clicked. Well... they clicked for anyone over 30, let's be honest. But I thought it had a nice *Avengers*-ish feel, it sounds like a team, like two people who'd have fun together." He thinks for a second, then adds, "That's TV *Avengers*, not Avengers Assemble! We're not about to introduce the Wasp."

How important is it to have a new companion every now and then, in order to 'reset' the sense of freshness and wonder at travelling through time?

"Very important, I think. I hope new viewers are starting, alongside Martha! If anyone's been wondering about that strange, noisy Saturday night show, then this is a great point to jump on board. But let's face it, I'm biased anyway, cos I love – absolutely *love* – writing those scenes in which the TARDIS is explained for the first time. It's like going back to core values. And it just encapsulates the fun of *Doctor Who*. When you walk on to the Enterprise, it's like, 'Okay, spaceship, yeah.' Walk on to the TARDIS and it's just WOW! There are 57 variations on the amount of boggling to be done."

> "If anyone's been wondering about that strange, noisy Saturday night show, then this is a great point to jump on board."

Russell has stressed that there was never much discussion about the Tenth Doctor's character beforehand. Was there more deliberation about Martha's persona?

"No, again, I think you give the writers freedom to discover Martha in each individual setting. There are core characteristics, but they tend to be discussed in script editing sessions, not carved out in stone beforehand. And writers coming in later, such as Chris Chibnall, were able to see Freema's performance, which inspired him in a whole host of ways – he's done some brilliant stuff with her! I had in mind the overall linking story, for the entire Jones family, but that's a very loose thread which builds quietly over the course of the whole series. As you'll see..."

Rose's family and boyfriend became an integral part of Series One and Two. While *Smith and Jones* introduces Martha's clan – Clive, Francine, Tish and Leo – it suggests they may be more peripheral.

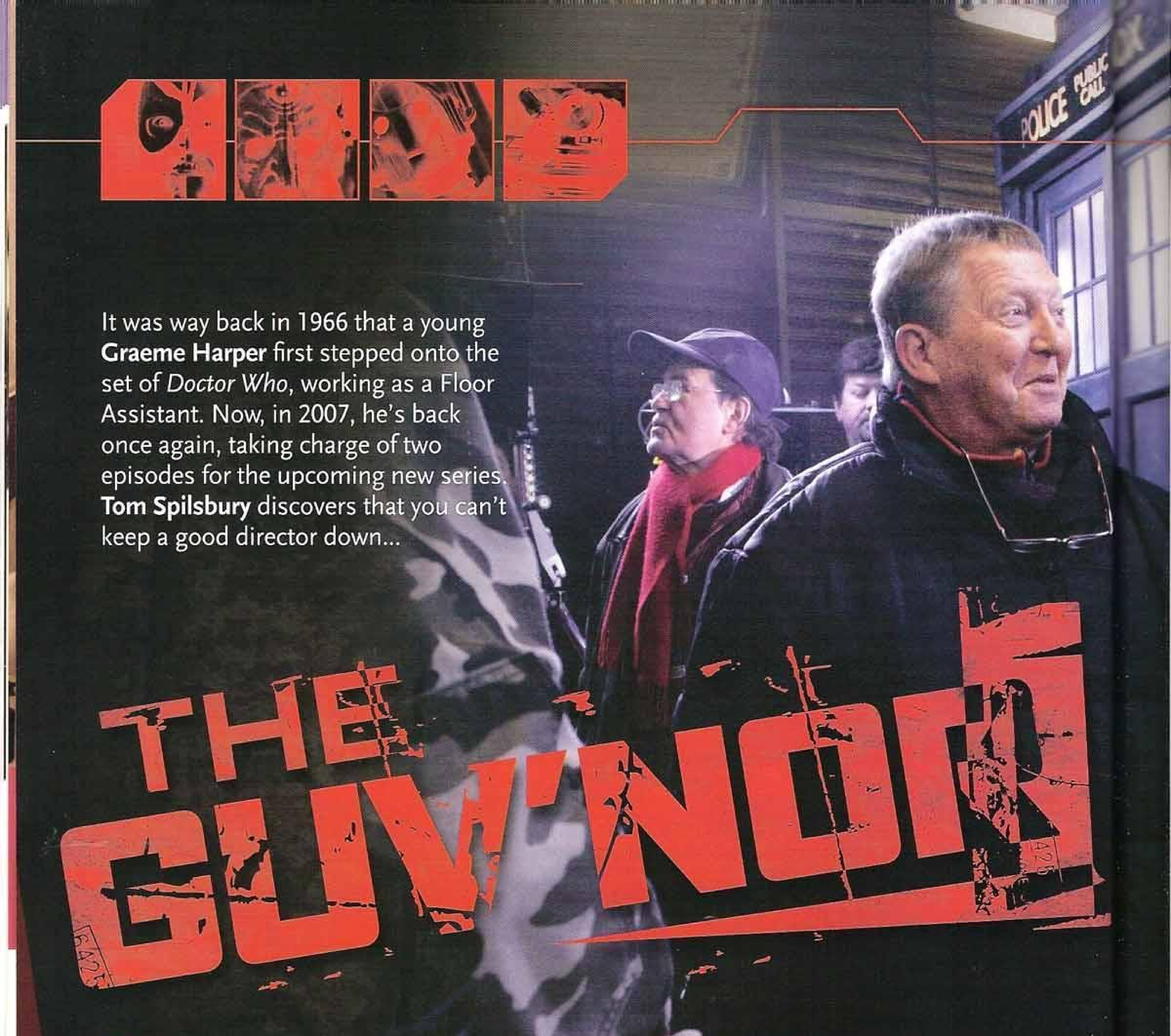
"It might seem that way at first," says Russell. "Martha's certainly glad to escape them! But don't relax, keep watching, cos there are some twists and turns in store... If you got used to the cosy world of the Tylers, then some events in the Joneses' lives might take everyone by surprise."

Smith and Jones is a corking, frenetic season opener, sure to pin millions to their sofas and keep them there til Summer. Like *New Earth*, it's shot through with imagination and fun, though with a slightly tougher feel at times. One thing's for sure: by the end, Martha will have proven exactly why she deserves to join the hallowed echelons of The Best.

So, Doctor T Davies, three years in is there any magic formula for the first episode of a new *Doctor Who* series? Which boxes need to be ticked?

"None at all, really," he shrugs, surgically removing **DWM**'s tongue lest we give away any more titbits, then washing his hands. "Well, I think there should be a general re-statement of the Doctor's aims – the fact that he simply travels, for the fun of it, and stands up to danger, because he must. But that's all! And I don't think it's the right time to introduce big heavy arc-plots, or massive burdens of backstory. It's new, it's fresh, keep moving!"

JASON ARNOPP



It was way back in 1966 that a young **Graeme Harper** first stepped onto the set of *Doctor Who*, working as a Floor Assistant. Now, in 2007, he's back once again, taking charge of two episodes for the upcoming new series. **Tom Spilsbury** discovers that you can't keep a good director down...

THE GUV'NOR

It's Monday 22 January, and **DWM** has just unexpectedly bumped into *Doctor Who* writers Helen Raynor and Chris Chibnall. Cardiff's like that these days. If the *Doctor Who* empire continues to expand at the current rate, you can fully expect half the city's population to be working on the programme within the next five years.

Chris has just come back from visiting the *Doctor Who* set, where director Graeme Harper is currently shooting his episode, the enigmatically-titled *42*.

"He's doing a grand job!" Chris enthuses. "But it's *really* cold! If you're going on set tomorrow, make sure you wear your thermals!"

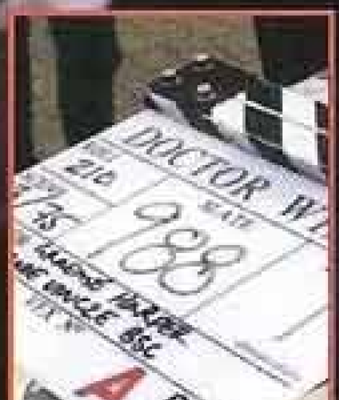
Duly warned, **DWM** puts on a couple of extra sweaters when visiting the set the next day. We're in an old paper mill near Newport, and things are already well underway as we arrive. Freema Agyeman is running down a corridor. Graeme Harper is running about too, with all the agility of a 21-year-old.

"That's great, guv! That's a sexy shot!" Graeme yells to the camera operator as he watches the action on a monitor. "Ooh, that's hot and steamy!"

We'll leave it to your imagination exactly *what* is hot and steamy, but it sure doesn't feel like it from where **DWM** is shivering. "Steamy? You realise this is going out at 7 o'clock!" another crew member teases Graeme, who sports a broad grin. "Ooh, I hope next week we're doing *Doctor Who in the Caribbean*!" comes another cry. Despite the cold, this is clearly a very happy team.

"Hello, guv!" Graeme calls over, once the shot is completed. Graeme calls everyone 'guv'. How's it all going then?

"I'm very pleased," he beams. "It was originally going to be Episode 11 first, which is Russell T Davies' script – *Utopia*. They virtually had the script ready before I came on board, and – although there have been some changes – it has remained virtually the same. It was a superb script to start with. But unfortunately we couldn't have one of the principal artists until a much later date, so we had to switch the order..."



▲ *Main photo: Graeme Harper, David Tennant (the Doctor) and Camille Coduri (Jackie Tyler) find a moment for laughs on set for 2006's* **Army of Ghosts.**

Was it Derek Jacobi you had to wait for? "That's right, yes," Graeme nods. "He's going to be playing the Professor. So we had to set about doing Episode 7 first. I knew what the story was about, but I didn't know at first how it was going to be set and where, because we had to have various cuts – all the normal things that have to happen. We've now got a fantastic script, and I've got a fantastic crew – the *Doctor Who* crew is absolutely superb – and if something doesn't work... well, we'll find a way of *making* it work!"

At this point Graeme has been shooting the episode for one week, and he's half-way through. "Yeah, it's about 11 days per episode. It can be sometimes more than that – it depends on the effects that are involved. I have a superb First Assistant, Gareth Williams, who is – I won't call him a Rottweiler, cos he'd be very upset by that! – but he's tough as old nails when it comes to pushing the crew into shape. He rules with a rod of iron, but with a fantastic jokey attitude. So it makes for a very pleasant way of

POLICE PUBLIC CALL BOX

getting our show done, even when we're under pressure."

When talking with Graeme Harper, it's difficult not to get carried along with the man's sheer enthusiasm and effervescence. The *Doctor Whos* he has directed have a happy knack of appearing near the top of most fans' 'favourite stories' lists, and last year he won the **DWM** readers' award for Best Director of Series Two. Plus it is an official fact that Graeme is the longest-serving crew member on *Doctor Who*. Like, *ever*.

"You poor sod!" Graeme roars with laughter. "I feel sorry for you, working that out! It is extraordinary isn't it? And here I am again!"

Graeme's first work on *Doctor Who* was Patrick Troughton's début story, *The Power of the Daleks*, back in 1966. "Yep. I would have been a call boy, yes. A Floor Assistant. I think I worked several times on *Doctor Who* with Patrick Troughton, and prior to that I'd helped out with extras, so I wouldn't have got a credit. Ah, he was fun, Patrick. He was a really good actor, and a very, very nice character."

Was that one of your earliest television jobs, then? "I think so, yes, because I joined the Beeb in 1966." Graeme pauses as he casts his mind back. "They wouldn't have known what to do with me then, because they didn't know much about me, other than the fact that I was an actor who wanted to get into production and become a director. I was 21 when I joined the BBC. I was very green! But I knew I wanted to get into drama, so Patrick's *Doctor Whos* would have been one of several dramas I might have done during the year. But we did everything as call boys, we worked on all kinds of drama programmes.

"I think I've worked with most of the Doctors… I didn't work with William Hartnell, but I worked with Patrick, I worked with Jon Pertwee – and I got to know Tom Baker very well…"

DWM presents Graeme with the full list. He was an Assistant Floor Manager on various Jon Pertwee stories, before working closely with director Douglas Camfield on 1976's *The Seeds of Doom*. Graeme's face lights up at the mention of Camfield.

"I first met him when I worked on *After Many A Summer*, which was an Evelyn Waugh story that was done in the late 1960s. I was a call boy, and Dougie was directing – he was very pleasant to me, and involved me in his show. He didn't remember that when we met again in later years, but my main memory of Dougie was *The Seeds of Doom*, which was a fantastic *Doctor Who* story that he really brought to life. I was his right-hand man. We were a team. It was my job to make time for him to get everything he wanted. That was my duty. But we also had a laugh, we just hit it off, so he asked for me on several other productions later."

Douglas Camfield died in 1984, but is remembered with great fondness by all those who worked with him. "I actually said to Russell recently, 'If Dougie Camfield were alive today, would he be in your thinking for *Doctor Who*?' ►

"IF SOMETHING DOESN'T WORK… WELL, WE'LL FIND A WAY OF MAKING IT WORK!"

◀ And he said 'Yes.' Isn't that extraordinary? Dougie was way ahead of his time, really. So it would be interesting to see what he'd have made of *Doctor Who* now. He would have done a fantastic job.

"I loved Tom Baker as the Doctor," Graeme continues. "I think David Tennant is a superb Doctor Who, but before David, I loved them all. I thought they were all smashing. But I suppose Tom sticks in the memory more because he did seven years."

Graeme next returned to *Doctor Who* for *Warriors' Gate* in 1980, working alongside director Paul Joyce. It's well documented that this wasn't a particularly smooth shoot…

"It wasn't…" Graeme begins, and then pauses to gather his thoughts. "Paul was a very talented director, and he had great vision, and the story was a great story. It was very visual, very interesting. He got the job as a director on *Doctor Who*, and he was very keen that his First would wander around with him at rehearsal rooms, and he would dictate the shots to him. You can do that if you have plenty of time in your rehearsal – but we had five days. So you had to *plan*, to the nth degree, how you're going to get all the shots you want, and how you're going to get all the effects. And Paul expected that *I* would do all that; he would dictate to me the shots he was going to do, and I would work it out. Well, in the event that's what happened, because he didn't plan his studio, technically. He did tell me what he was going to do, but it would have been better if he'd sat down and planned and written his own camera script." Graeme pauses again, before clarifying, "But he was a superb director, there's no two ways about it, both with actors, and with what he wanted to get out of the text. He knew what he was doing – but gosh it was early days for him as a director! He had no sense of pace for himself, so we were very, very slow."

▲ Top: Tom Baker (the Doctor), Lalla Ward (Romana) and David Weston (Biroc) on set for 1980's ***Warriors' Gate****...*

▲ Above: Graeme Harper on the studio floor for ***Warriors' Gate.***

▶ Right: Harper's first spell in the ***Doctor Who*** *director's chair was for 1984's* ***The Caves of Androzani.***

▼ Director Douglas Camfield with Harper on location for the 1976 serial ***The Seeds of Doom.***

So what actually happened? "You see this is where I have a problem," Graeme replies. "That was all a long time ago, and I don't want to blacken the man's name. I think he's been insulted, and I never meant to insult him, because it was still absolutely his direction. Now, I wasn't a director then, although I had aspirations. So when I wrote the camera script, I'm sure he probably changed some of it. But having done that, a) I was knackered because I'd been staying up all night writing the camera scripts, and b) I had to run two massive studio days of quite complex stuff, so I was very tired. We had some quite serious problems in the studio."

It's unusual to hear Graeme talk about any of his TV experiences as anything less that perfect, but he's quick to make clear that the experience was a huge learning curve. "I got a huge amount out of it," he says. "And at the end, Barry Letts [then executive producer] and John Nathan-Turner [producer] were able to persuade the Head of Drama to look at me as a possible director for the future. And that's what happened. I mean, it wasn't as a result of that show that I became a director, but it was one of the cogs, if you like."

"I THINK PETER DAVISON THOUGHT I WAS BONKERS … I PROBABLY AM!"

Warriors' Gate was one of Tom Baker's last stories, and also the last regular appearance for Lalla Ward (Romana) and K9… "Yes, it was monumental!" Graeme laughs. "I remember Lalla being brilliant; she was absolutely wonderful in that story."

Not long after, Lalla Ward and Tom Baker were married. Other directors have commented that the two of them could be quite unpredictable in the way they acted around each other…

"Well, I suppose it must be very difficult if you've got a partner who you're living with, and also working with," Graeme considers. "You never really have any free time from each other, no downtime. I don't remember them being terrible together or anything… I had my own agenda at that time, and they were the least of my worries!" Graeme laughs heartily again. "Tom was fabulous, I have to say. He was very inventive. I think he liked Paul Joyce; he liked his ideas, and what he was about." He pauses for a moment. "He probably didn't like how slowly we went!"

Three years later, Harper returned to *Doctor Who*, this time in the director's chair for Peter Davison's swansong, *The Caves of Androzani*, written by Robert Holmes. "I'd got to know Robert a bit," Graeme recalls, "and he was a dab hand at thrills. He was a great thriller writer. I was very green, and very

new as a director, having done *Angels* for a couple of years, and a play. That's all I'd done, and suddenly I was doing Peter Davison's last *Doctor Who* – a huge responsibility! But I just remember I couldn't believe it when I got the scripts – they were stunning. There was no way we could really afford to do the scripts as they were written, though…"

Although the story was set on two alien planets, Graeme saw the story as being very much about *people*...

"It was about human beings," Graeme nods. "I said I'd like to forget lasers and sci-fi in that sense, and do a modern parody of Maggie Thatcher. There was this high-powered woman on the planet, and instead of using space guns or whatever, we should use bullets, and have renegades who had gun-belts and sub-machine guns. And when they fired their guns, that was *dangerous*. Lasers made it sort of unreal, but bullets are frightening because we all know they really do kill."

The cliffhanger at the end of Part One, as the Doctor and Peri are apparently executed in a hail of bullets, is particularly well remembered…

"It's terrifying! That story taught the lesson of how you build up to a finalé. The endings of each of those first three episodes were really exciting if I remember rightly…"

Well, two of 'em, maybe! The end of Part Three is the peerless 'spaceship-crashing-into-planet' moment, but Part Two ends with a close-up of the less-than-wholly-successful Magma Beast…

Graeme groans. "Oh yes, well forget that! We won't talk about that!" He laughs again. "Yes, that was a shame. That was a very expensive monster that lumbered, and was ridiculous. So we cut it down to a minimum, and it's not a huge part of the story."

Magma Beast or no, Peter Davison says that *Androzani* is his favourite story.

"Well, that's very nice, and I'm glad he says that. That's a lovely compliment. I think he thought I was bonkers. I probably am! Ha ha! He said he didn't think he quite got my gobbledygook… but he actually *did*, because we made it! It was a great joy, and we had to move very fast. He was very experienced at that, and knew that he had to understand very quickly my desires and try to interpret them. The moment the Doctor gets stuck in the caves and covered in Spectrox – from that moment on he's dying, and he's running, and he's trying to save Peri. It drives the whole thing, with such pace and energy. He gave a terrific performance, as did Nicola [Bryant as Peri]. I thought they were superb."

At the end of *The Caves of Androzani*, Peter Davison changed into Colin Baker, and one year later Graeme was back behind the cameras for *Revelation of the Daleks*, written by Eric Saward.

"That was another good character piece," Graeme recalls. "Full of double acts. Tasambeker and Jobel, Takis and Lilt… I went to school with Colin Spaull, who played Lilt. We actually did become quite good friends at that time. Years later, when I became a director, he made contact with me out of the blue, to say hi – and he'd like a job! As it happened, I had this *Doctor Who*, and I realised ▶

▲ *Top: Graeme on the Torchwood sphere room set for* ***Army of Ghosts.***

▲ *Above: With Sixth Doctor Colin Baker on location for* ***Revelation of the Daleks.***

▼ *Other strings to Harper's bow:* ***The Detectives*** *and* ***EastEnders.***

BEYOND THE TARDIS

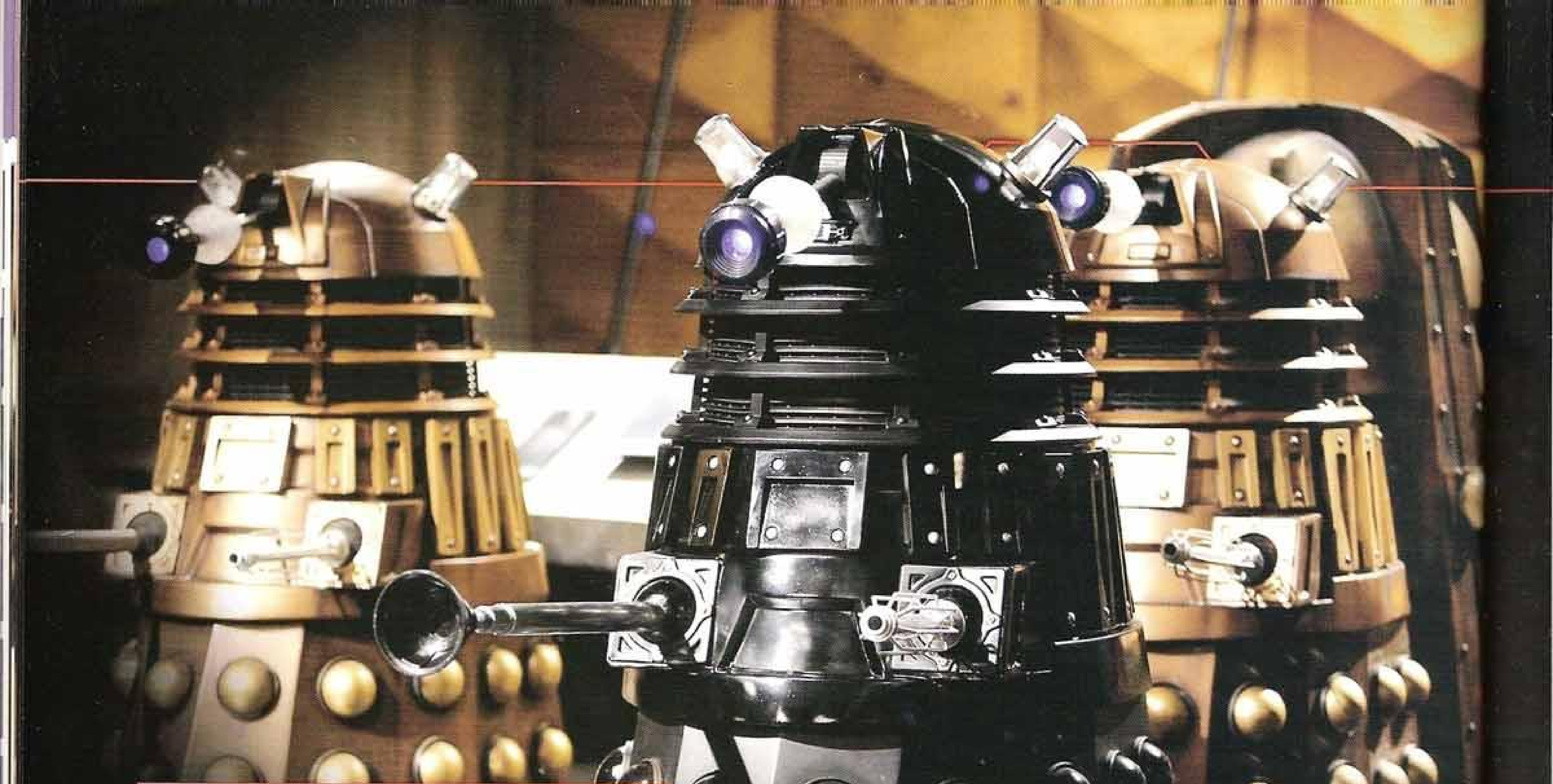
After Graeme's stints on *Doctor Who* in the 1980s, his directorial career continued to flourish in the 1990s and 2000s. It seems like a roll-call of every British TV programme going: *The House of Eliott, The New Statesman, The Bill, Heartbeat, EastEnders, Casualty, Grange Hill*...

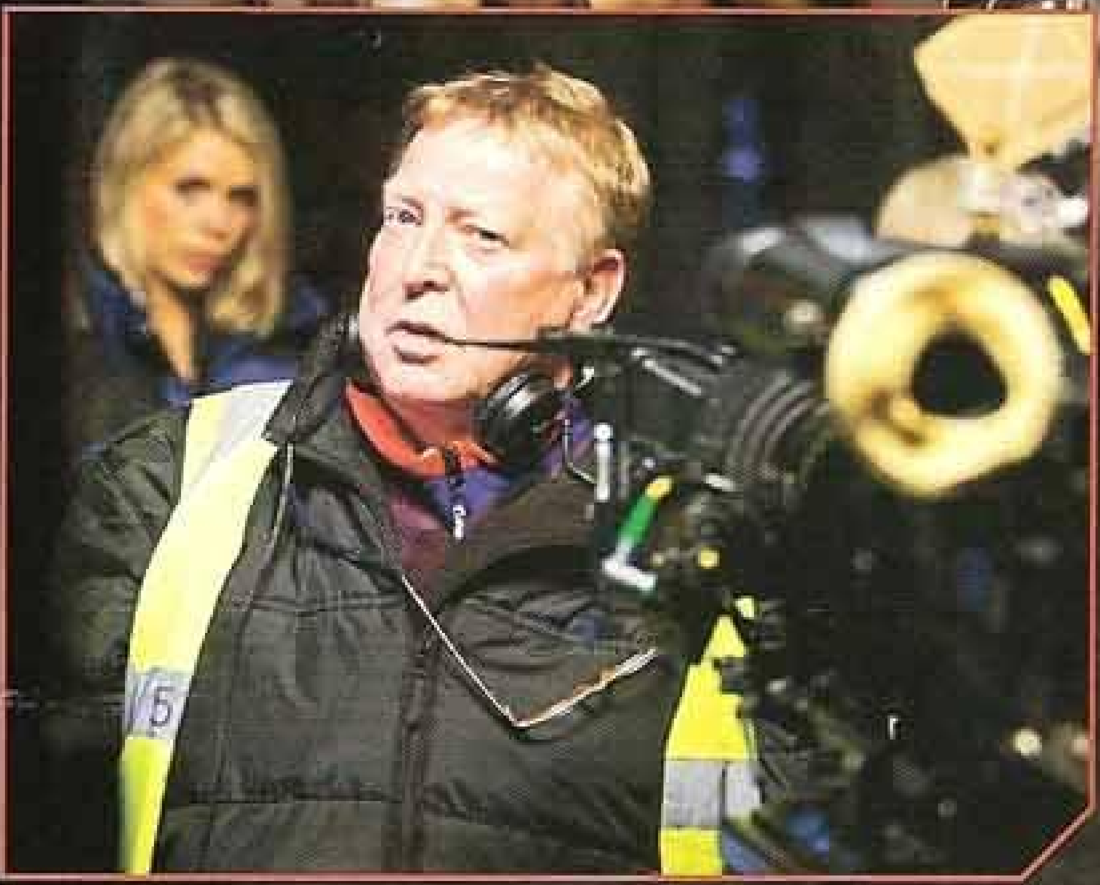
"At the time of doing them, I've thought they were *all* wonderful," Graeme beams. "Outside of *Doctor Who*, my two favourite shows were *The House of Eliott* and *The New Statesman*. There was also a children's drama which was done in Australia called *See How They Run* which was absolutely fabulous. I won a Royal Television Award for it. It was made for children with a very low budget, but it was stunning. It was a wonderful piece of drama. But I've liked everything I've done."

His CV shows an eclectic mixture of soaps, kids shows, dramas, comedies, sci-fi... Does Graeme enjoy keeping it varied? "Yes. If you're doing comedy you can't do action-type of shooting. Well, you could with *The Detectives*, cos you could shoot it like a send-up of any police/thriller series that were current at that time. But there's a certain way you must present comedy to make sure you cover the gags in the right way. My favourite genre of film was the spaghetti westerns. Look at the style of shooting... That's what I like doing – but you can't do that on *EastEnders*!"

Does a show like *EastEnders* need to be kept in quite a restrictive house style? To keep the familiarity? "Yes..." Graeme says tentatively, "but I did *EastEnders* in a period when John Yorke was executive producer, and I shot my episodes on long lenses. Not every scene, because I couldn't, but there were moments where I could really lens it up and make it look more filmic. I'm not the only one – there were other directors who did that, and others who don't. But you're aware suddenly that you're being shown a story in a different way. Not completely, because it would then stick out as not quite being *EastEnders*. If you watch *EastEnders* you'll see each week a different style of directing, and every now and then there's something really stunning – an attempt to look at something in a slightly different way."

Graeme directed several *EastEnders* episodes in 2000. "It was a great period: Tamzin Outhwaite, Martin Kemp. It was all about East End villains at that time."

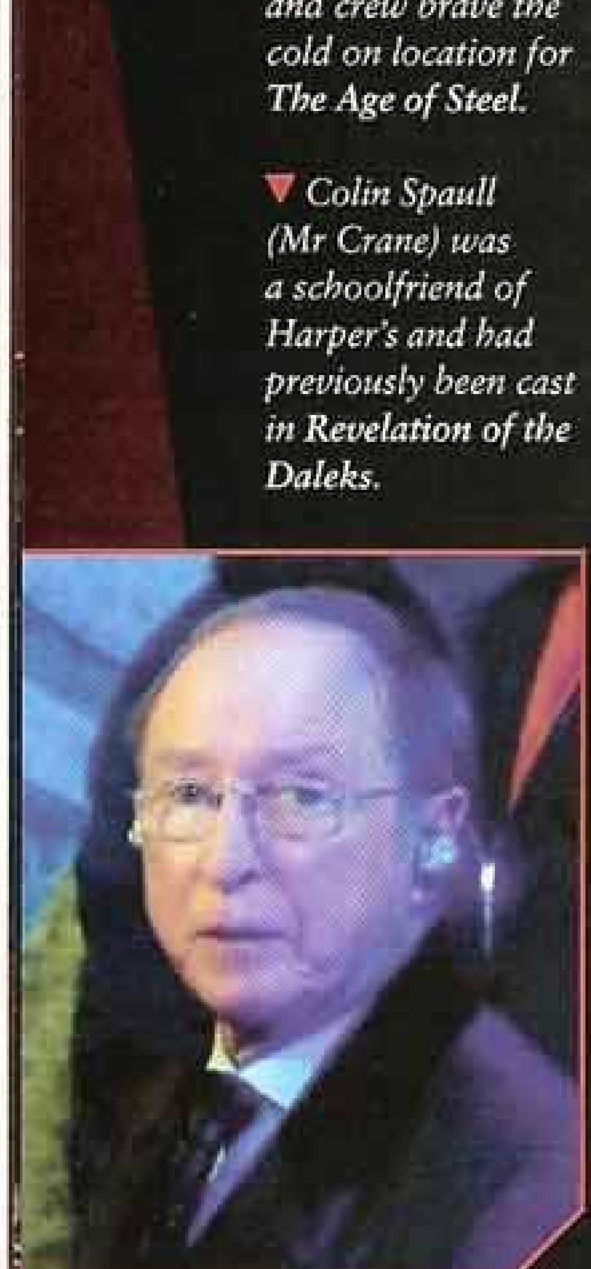




▲ *Top: The Cult of Skaro make their dramatic entrance at the climax to* ***Army of Ghosts.***

▲ *Above: Harper and crew brave the cold on location for* ***The Age of Steel.***

▼ *Colin Spaull (Mr Crane) was a schoolfriend of Harper's and had previously been cast in* ***Revelation of the Daleks.***



◀ that Takis and Lilt were Laurel and Hardy. They had a bit of this comedy element. I thought Colin could be quite brilliant as the 'Stanley' character, so I asked him to come for an audition, and John Nathan-Turner just said, 'Go for him, he's terrific.' And then I met Trevor Cooper, who kind of looked like – and had also played – Ollie. So that's how I got to rejuvenate my friendship with Colin. And since then we've been very close friends, and of course I thought of him again last year for Mr Crane when we were doing *Rise of the Cybermen.*"

Having worked with nearly all the previous Doctors, what did Graeme make of Colin Baker? "Colin is a very, very good actor," Graeme enthuses. "He brought, like David has now, a lot of his own personality and character to it. But I thought he also seemed to be the voice of John Nathan-Turner… he'd probably hate me for saying that! It was that larger-than-life thing… when you saw that multi-coloured coat turn up, you know it's the Doctor. But it's a very special Doctor! I thought he was fantastic."

Colin is also on record as saying *Revelation* is his favourite story, so Graeme's doing well in the favourites stakes…

"Wow!" Graeme beams, "thanks Docs!"

We'll have to ask Tom Baker too…

"Ooh, he'll probably say 'Nothing Graeme did!'"

After transmission of *Revelation of the Daleks* in 1985, the BBC took *Doctor Who* off the air for 18 months.

"That's right," Graeme remembers. "At the end of that, we had to cut a line about the next adventure…"

What did Graeme make of the way *Doctor Who* was treated at that time? "Well, firstly, John Nathan-Turner loved the show. Although, to be fair to John, I think if he was offered another drama, he would have very happily left."

"RUSSELL SAID 'YOU'VE JUST GOT TO REMEMBER THAT BRIGHTNESS!'"

Did he get trapped in it? "I think he did, yes," Graeme sighs. "He was a pair of safe hands. Unfortunately – well, in a sense – he was brilliant at producing *Doctor Who*, so I think they thought there was nobody else who could take over. John really looked after *Doctor Who*, but I don't think the BBC did at the time. They never put money into it; it got cheaper and cheaper. John had to fight very hard for money to pay for big stars – not just to give it credibility, but to make the stories work. And he got them. I don't know how he managed, but he did, cos the budgets were appallingly low, and that wasn't his fault."

It is true to say, however, that the popularity of the show also declined…

"I don't know what the figures were at the very end, but when I did it, it was still around seven million. When John first took over, he got tremendously high audiences, but they dwindled, and they dwindled because the BBC, I think at that stage, didn't care about it. But it made a lot of money. And that money should have been reinvested into *Doctor Who*, to bring it into the modern times of that period."

But, now, after a long break, *Doctor Who* has nine million people watching it again. "Yes, because someone *cares*," Graeme points out. "And money's been thrown at it."

So what's changed? *Doctor Who* is now a flagship drama for the BBC, and this wasn't the case before…

"Well, it *was*," Graeme interjects. "*Originally* it was. It was absolutely a part of Saturday nights. When I got the job on the 'new' *Doctor Who*, and I walked into the offices and met Russell face to face, he said, 'You've just got to remember one thing: whatever you want to do, and no matter how dark and sinister the lighting you want; what I want is that brightness that when you're switching between the channels on a Saturday night, looking for something to watch, you'll see the colour, the brightness, the excitement of *Doctor Who.*' If it pulls you in – 'Ooh, what's this?' – you won't ever change that channel.

"By that I don't mean so bright that you can't enjoy the effects or whatever," he continues, "but you can do half-lit faces – like in the Cybermen ones, for example – even though it was dark, dingy corridors, you could see the faces, and the colours were rich. It might have been dark and sombre, but the show has a richness to it."

Did Graeme watch the Christopher Eccleston series? "Yep!" he smiles. "I loved it. I thought it was really clever. It was absolutely bang up to date... Stylishly made... But it was still recognisably *Doctor Who*. It was wonderful."

Was it a series he instantly thought he'd like to work on? "Yes it was. I made contact with Russell, and said, 'I'd give my right arm to be part of a modern day version of *Doctor Who*. I understand if I'm considered old school, but I just know I can turn my hand to twenty-first-century *Who* very successfully.'"

By the time Graeme got his chance, Christopher Eccleston had already departed, but Billie Piper was still starring as Rose.

"Yes, she's a very powerful personality. By that I do not mean that she's a diva – but she has an aura. Her star sign must be like a lightning bolt cos it's rising upwards! I don't know her well enough to know whether she has a public persona and a private one, but my instincts are that they are the same. What you see is what you get. She's very chatty and very talkative when she gets to know you, but she's a very humble person. *Doctor Who* didn't prove she's an actress, she had already proved that beforehand..."

Graeme pauses for a moment. "Do you know – and this may be to do with the period I was involved with it originally and now – the difference, I think, is that in the old days, the assistant was *dragged* along."

Are we thinking of Peri here? She played second fiddle to the Doctor?

THE DARK DIMENSION

Between *Doctor Who* going away in 1989 and coming back in 2005, Graeme was briefly involved with another *Doctor Who* project...

"*The Dark Dimension*!" Graeme recalls. "At the time I was really upset by what happened..."

The Dark Dimension was a proposed 90-minute *Doctor Who* Special that would have celebrated 30 years of the programme in 1993.

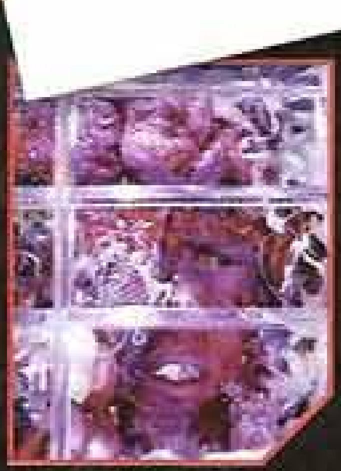
"BBC Enterprises, as it was in those days – it's Worldwide now – wanted to create a film to sell in the shops. I was approached, would I come on board to make it? But then Alan Yentob [then BBC1 controller] got wind of it and said that he would like to have a showing of it on television for the anniversary, because he happened to like *Doctor Who*, and he recognised a huge fandom out there that was expecting something. Maybe he had an idea that if it was successful, he would be the person who'd brought it back... So he invested a sum of money into the production. Well, that was fabulous. So we now had, I think, a million and a half pounds to make a *Doctor Who* film. The problem was that it wasn't enough money even in 1993."

The script was written by Adrian Rigelsford. "Yeah, I loved it. I thought it was a superb story. It had parts for all the Doctors... I can't remember the circumstances now, but there was a problem with trying to get them all together, because I suppose each individual person felt that they should be the Doctor – the main Doctor."

Who else was going to be in it? "It would have been absolutely fabulous to have had a go with Rik Mayall. He was going to be the villain. It was made for him. And Tom Baker was going to be the main Doctor – it was his story. But then the whole thing was shelved."

Why was that? "From what I understood later, the BBC was in negotiations with another company to make a film."

Only three years after the aborted *Dark Dimension*, a one-off *Doctor Who* TV Movie appeared, starring Paul McGann and produced by Philip Segal. "Philip Segal did say somewhere, that he felt he had to stop *The Dark Dimension* because the script was so appalling. Well, I'm afraid *not*!" Graeme scoffs. "I totally disagree with him. It's just that he was the lucky one, he made his film. I think *The Dark Dimension* had merits all of its own. But the truth is, he made a film, and we didn't. But I've no sour grapes about his film. Good luck to him! I thought the production on his film was brilliant."



▲ Top: Harper with **Dark Dimension** writer Adrian Rigelsford.

▲ Above: Teatime horror in **Revelation of the Daleks!**

▼ Harper oversees a smashing scene.

"Absolutely!" Graeme nods vigorously. "And she was to be protected by the Doctor and taken under his wing. The assistant was a secondary role. I love the idea that Rose just *wanted* to go on this adventure. She was given this fantastic opportunity and she grabbed it with both hands, because she was with this exciting person, and they loved each other. Wonderful."

At the end of 2005, and the start of 2006, Graeme started his first block on new *Doctor Who*. Four episodes. Back to back. Ten weeks. With a cast of thousands. What went through his mind when he was sent those scripts?

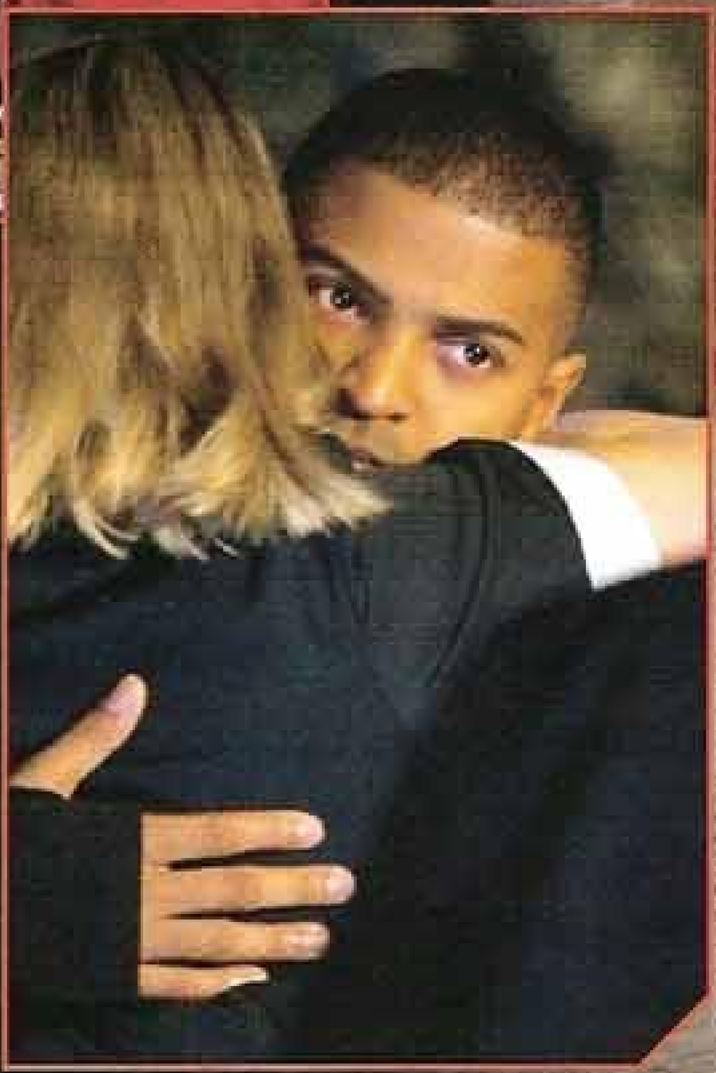
"I said to Russell, 'Bloody hell! Can we really do all this?' And he said, 'Yeah, of course!' And then he said to me, 'We always go for broke. We go for the biggest we can, we go for 100%, and we may get 60%. But that's acceptable – because if we achieve that, it will be stunning.' By then I'd seen the first series, so I knew how good it could look. I knew if they could do all that, these ones would look really good."

Graeme's main task was to bring back the Cybermen. "By the time I'd come on board, there had been a lot of discussion already, so certain designs had been instigated. We had a Tone Meeting, and I said there was one group of Cybermen that I thought were really good and they were the ones that Dougie Camfield did in [1968's] *The Invasion*. He gave them a military approach... It's a frightening idea, isn't it, that they will turn you into them? Being 'upgraded'. I was unsure about how much we could show..."

Would he have liked to have shown more? "No I think what we did was the right thing, so you got an inference of what was going on, rather than seeing all the gruesome detail."

The sound of a cheerful pop song playing over the screams was a particularly horrible moment in *Rise of the Cybermen*. Perhaps *not* seeing the conversion process actually made it even more horrible?

"I think in the end it is," Graeme agrees. "It was clever to do that, cos we did talk at length about how much we should show, or not show. And just seeing those queues of people walking up and entering those chambers – that was enough to tell the story." Well, it is early evening on a Saturday, after all! "Yes ▶



◀ – and I think sometimes it's pretty grim for even then!"

Back in *Revelation of the Daleks*, the mutant inside the glass Dalek was pretty horrible, wasn't it? "Yes!" Graeme laughs again. "It did go out slightly later though, didn't it? I have a feeling it went out at 8 o'clock in those days…"

Nope. It was 5.20! "Really?!" Graeme sounds appalled. "That, today, would not be allowed to be shown! Not at that time! I thought it was terrifying! But that's what *Doctor Who* is – I think *Doctor Who* is meant to make you hide behind the sofa."

The Cybermen seemed to do that. The most popular toy last Christmas was the Cybermen voice-changer helmet. "No! Nick Briggs must be pleased!"

The Age of Steel saw a particularly big role for Noel Clarke as Mickey. "Ah, Noel was superb. Mickey was always the stooge, I thought, in the other episodes. A good stooge, though! He was very much the gooseberry, wasn't he? But in my story, my God he had a role to play! Well, two roles, because he had to deal with the parallel world version of himself. I loved his inventiveness, and I liked what he did with the characters, the two of them. I didn't realise he was so good – he's such a good actor."

▲ *Top left and main pic: On the streets of Cardiff for* ***Rise of the Cybermen.***

▲ *Above: Noel Clarke (Mickey) impressed Harper.*

▼ *Below: Designer Edward Thomas; and a big explosion on the TARDIS set.*

Both of Graeme's stories last year had big weepy endings. "Oh, I loved the scene on the beach, in *Doomsday*," Graeme agrees. "I thought that was such a brilliant piece of acting from both of them. And the moment when he could finally say 'I love you…' he disappears!" Graeme laughs.

"When I saw that kind of love interest in the first series, I wasn't sure," he admits. "It's almost like once you go down that road with a kiss, that's the end. There's no drama anymore. Whereas the development of the love story is much more interesting…"

After the kiss, the Doctor literally changes into a new man…

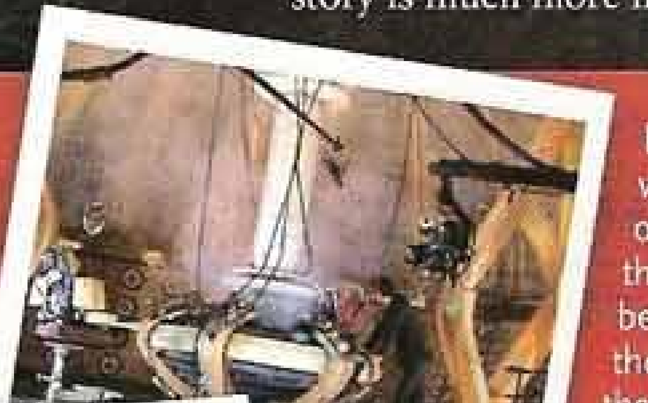
"Oh that must have been extraordinary for her! Billie got on so well with David. They were always giggling, always having a good time, always chatting in the corner of the studio… they had an instinct for each other. I'm sure all the Doctors and their assistants have done the same, but it seemed that they actually worked very hard, because they came to the set with an idea. And I came to the set with an idea, and we blended those two ideas together." Graeme pauses again, before modestly adding, "Sometimes we dumped mine and stayed with theirs!"

Billie Piper left *Doctor Who* at the end of *Doomsday*, but her departure scenes were shot in utmost secrecy during the middle of the run. "I had so many people ring me saying, 'What's going on?' and to try to find out the details," Graeme recalls. "And I wouldn't tell them anything because I don't believe in it! There's a huge desire to be in the know and that destroys it for everyone else. I really don't get it. I was sworn not to tell anyone about the ending, not even my family."

There were actually *two* secret endings – months later, the final scene of the episode was shot with Catherine Tate as the bride. "Do you know, even I didn't know who was going to be the bride until the day before we were shooting it? And I asked the producer, 'Do you think I should know who it is now?' And he said, 'Oh, don't you know?' and then he told me! But I think they didn't want anyone to know until they had to."

On the subject of secrets, the previous episode had introduced Freema Agyeman

GRAND DESIGNS



"There's a very special hidden factor about *Doctor Who* at the moment, quite apart from Russell and Julie [Gardner, executive producer] and Phil [Collinson, producer]. They are a very special part of the *Doctor Who* that's going out now – it is, absolutely, their vision, and we try to make their vision come true. But the person who makes their vision come true from the start is Edward Thomas, the designer. His concepts are evolved from discussions with Russell, Phil and Julie, and those four people between them create the world that we're going to shoot. And then after all that, I have my say in it. But Ed is the hidden factor. It's not that he's the only designer who's brought something special to *Doctor Who*, because all designers have brought something wonderful in their own ways. But the collaboration between him and the Mill, and what they can do between the physical set and the CGI world, is just phenomenal."

Is Ed the unsung hero of *Doctor Who*? "Oh, he is!" Graeme nods enthusiastically. "To talk to him about this job and the block I'm about to do is a joy – he really thinks big! But a lot of that has to go, because he thinks *so* big that financially they can't always do it. But he uses what finances there are to make something wonderful. I'm hoping there's a chance for the Mill to do something brilliant for Episode 7. Something very special. Something awe-inspiring. Gob-smacking. Every week when you're watching *Doctor Who*, there's something awesome, isn't there? Well, I've got an awesome moment. It will be bloody brilliant. Oh, can I say that...?"

as Adeola, who was later unveiled as new companion Martha Jones. "I have no idea at what point they approached her," Graeme confirms. "When I finished *Doctor Who*, my next job was *Robin Hood*, so I went to Hungary to do that. And someone brought out some English papers, and I read in a newspaper that the girl who had played Adeola was going to be the new companion! So I just texted her saying, 'This is absolutely brilliant! When do you find that out, you cheeky monkey? Did you know when we working?' I've since discovered she actually didn't know at that stage.

"I remember saying to Andy [Pryor, casting director], 'That lady is going to be a big star – you watch!'" Graeme beams. "And he said 'We know!' And they thought she was absolutely spot-on for Adeola, and now we'll see how she gets on as Martha…"

Have you seen any of the finished episodes for Series Three? "I've only seen Episode 1," Graeme admits, "because I wanted to see how she came into the story. It's terrific! *She's* terrific! It's just a lovely light story… well, for a horror story! The stories I'm doing are quite dark, and I hope very exciting."

42, the episode Graeme is currently shooting, stars Michelle Collins. "Yes, she's brilliant. She's plays McDonnell, and she's a tough cookie. She's absolutely delightful to work with. There are about six guest characters. I can't tell you any more now, though!"

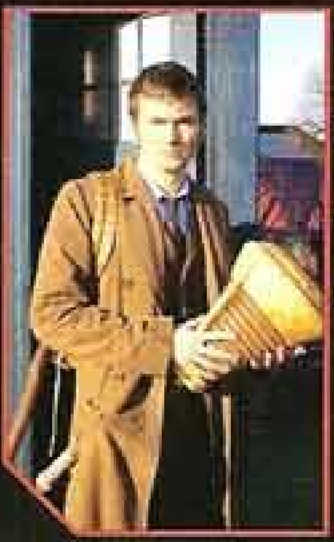
Humph. Well, what about the other episode in that block, *Utopia*? The episode sees the return of Captain Jack Harkness, as played by John Barrowman. "I'm looking forward to working with him!" Graeme grins. "I've met him, because he came to the readthrough. I'd watched him do the Royal Variety Performance. It was brilliant – you suddenly realise why he was so popular in musicals. He lights up the screen! David, when he comes on, the screen lights up! Freema, when she comes on… all three of them, the screen is absolutely electric! It's terrific. But John brings such a lot of charisma, it's extraordinary. It will be interesting to see how they all work together. I look forward to that…"

Unlike last year, Graeme's episodes for Series Three are two single episodes. "What's clever about the 45-minuters is you have to make them quite clear, because they are very, very fast. The two stories I'm doing now are really complex. When you watch them, if I've done my job well, they will be easy to understand, and hopefully they will flow. But when you first get the scripts, because Russell's very subtle, what you see on the page is not always what's underneath it. It's what's *between* the lines that's interesting, because Russell plants little seeds all the way through the series and it all comes home to roost in the last episode. In Episode 11, some little chickens come home to roost…"

Way back in **DWM** 184, in the dim and distant days of 1992, Graeme said he felt the programme could still have a future. Can it carry on indefinitely?

"I think it can, yes!" he nods. "I mean, why has it lasted this long? And the answer is because it has had great concepts, very good scripts, and very good characters. As long as it's guided by a very good producer – in fact, in this case there are three of them! It's funny, though, because right now, I can't imagine anybody else doing it apart from Phil, Russell and Julie. I guess one day it's got to change. There will come a time when Russell will want to go off and do something else. That's when it's got to be *really* looked after, cos Russell looks after it. And John Nathan-Turner looked after it. There's no doubt. With the right people, *Doctor Who* can last forever…"

"THESE NEW STORIES ARE QUITE DARK… AND I HOPE VERY EXCITING!"

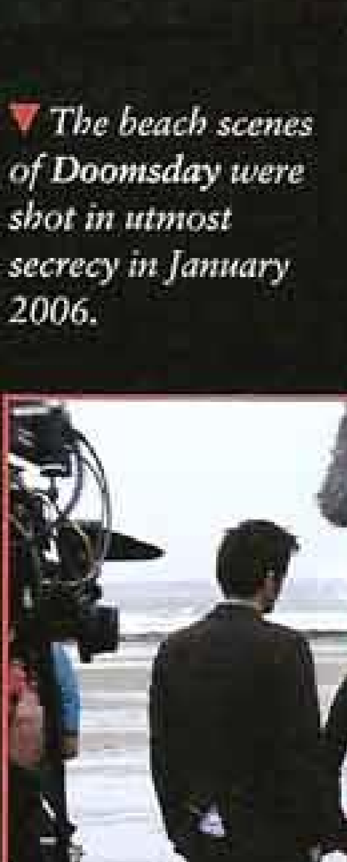


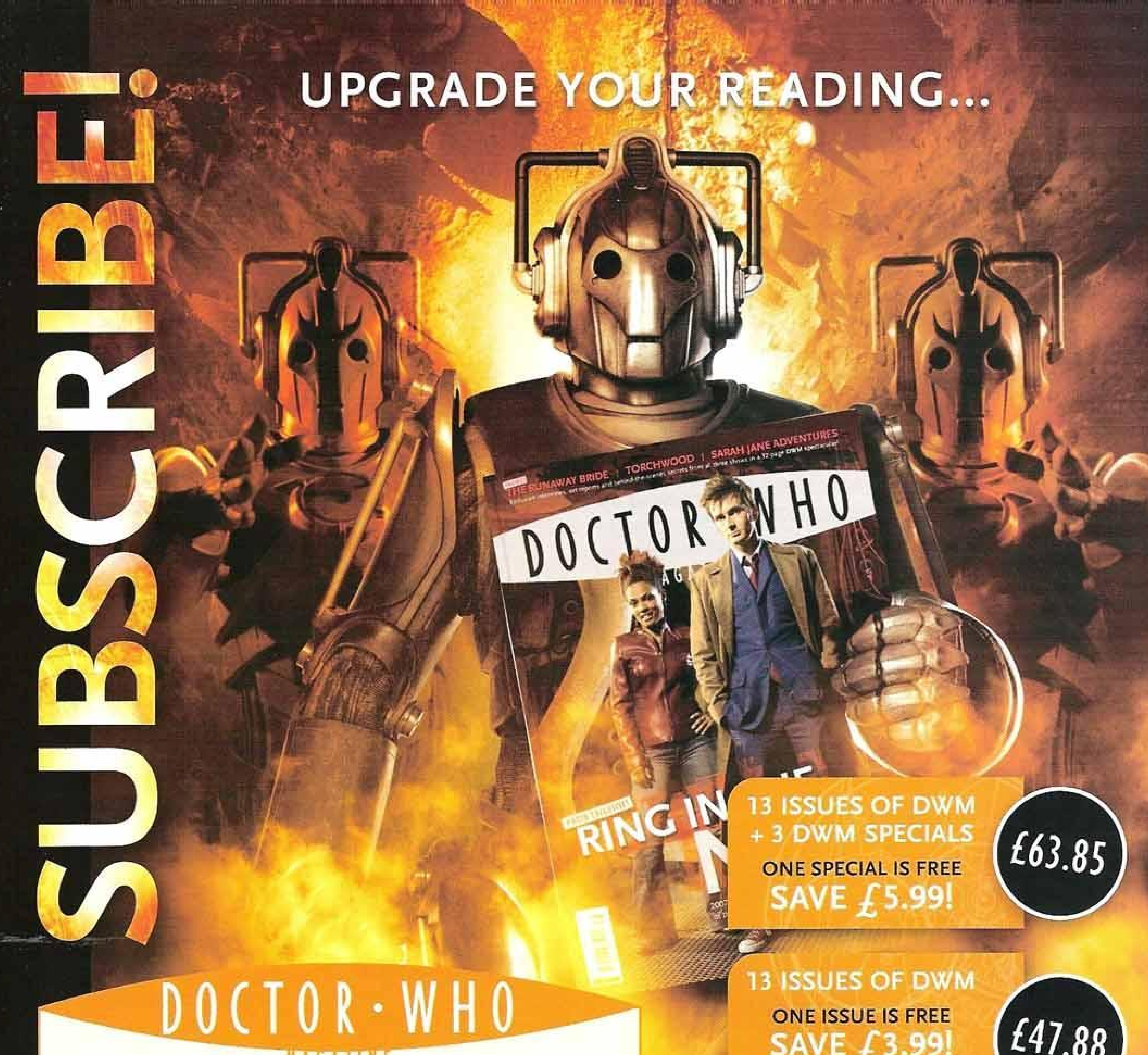
▲ *Top: A new look Cyberman.*

▲ *Above: David Tennant – Doctor number Ten, but the sixth for Graeme.*

◀ *Left: Harper with the* ***Army of Ghosts*** *guest cast, including Freema Agyeman, who would later be cast as new companion Martha Jones.*

▼ *The beach scenes of* ***Doomsday*** *were shot in utmost secrecy in January 2006.*

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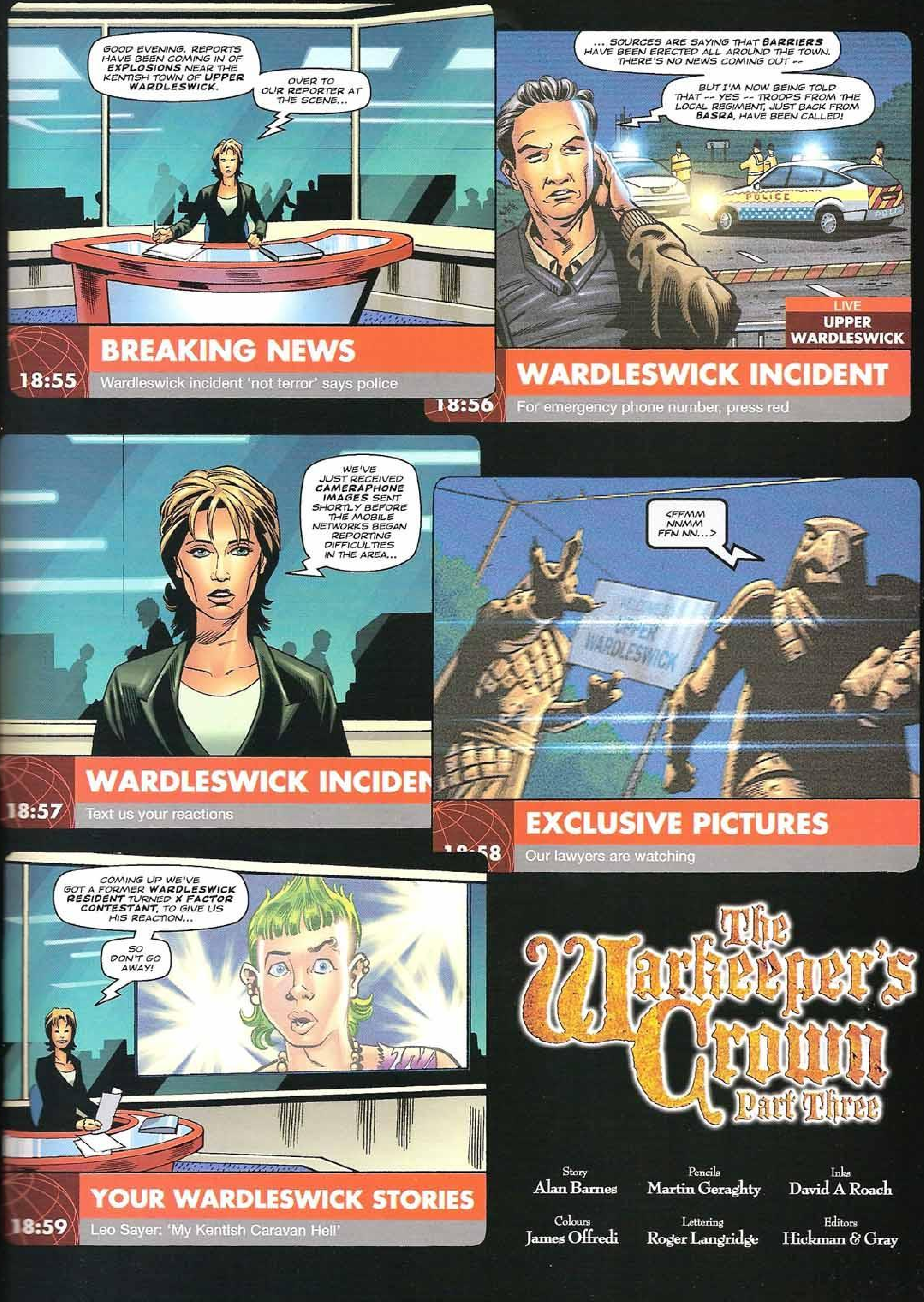
PANINI COMICS


GOOD EVENING. REPORTS HAVE BEEN COMING IN OF EXPLOSIONS NEAR THE KENTISH TOWN OF UPPER WARDLESWICK.
OVER TO OUR REPORTER AT THE SCENE...
BREAKING NEWS
18:55
Wardleswick incident 'not terror' says police
... SOURCES ARE SAYING THAT BARRIERS HAVE BEEN ERECTED ALL AROUND THE TOWN. THERE'S NO NEWS COMING OUT --
BUT I'M NOW BEING TOLD THAT -- YES -- TROOPS FROM THE LOCAL REGIMENT, JUST BACK FROM BASRA, HAVE BEEN CALLED!
POLICE
LIVE
UPPER WARDLESWICK
WARDLESWICK INCIDENT
18:56
For emergency phone number, press red
WE'VE JUST RECEIVED CAMERAPHONE IMAGES SENT SHORTLY BEFORE THE MOBILE NETWORKS BEGAN REPORTING DIFFICULTIES IN THE AREA...
WARDLESWICK INCIDEN
18:57
Text us your reactions
<FFMM NNMM FFN NN...>
UPPER WARDLESWICK
EXCLUSIVE PICTURES
18:58
Our lawyers are watching
COMING UP WE'VE GOT A FORMER WARDLESWICK RESIDENT TURNED X FACTOR CONTESTANT, TO GIVE US HIS REACTION...
SO DON'T GO AWAY!
YOUR WARDLESWICK STORIES
18:59
Leo Sayer: 'My Kentish Caravan Hell'

The Warkeeper's Crown
Part Three

Story
Alan Barnes

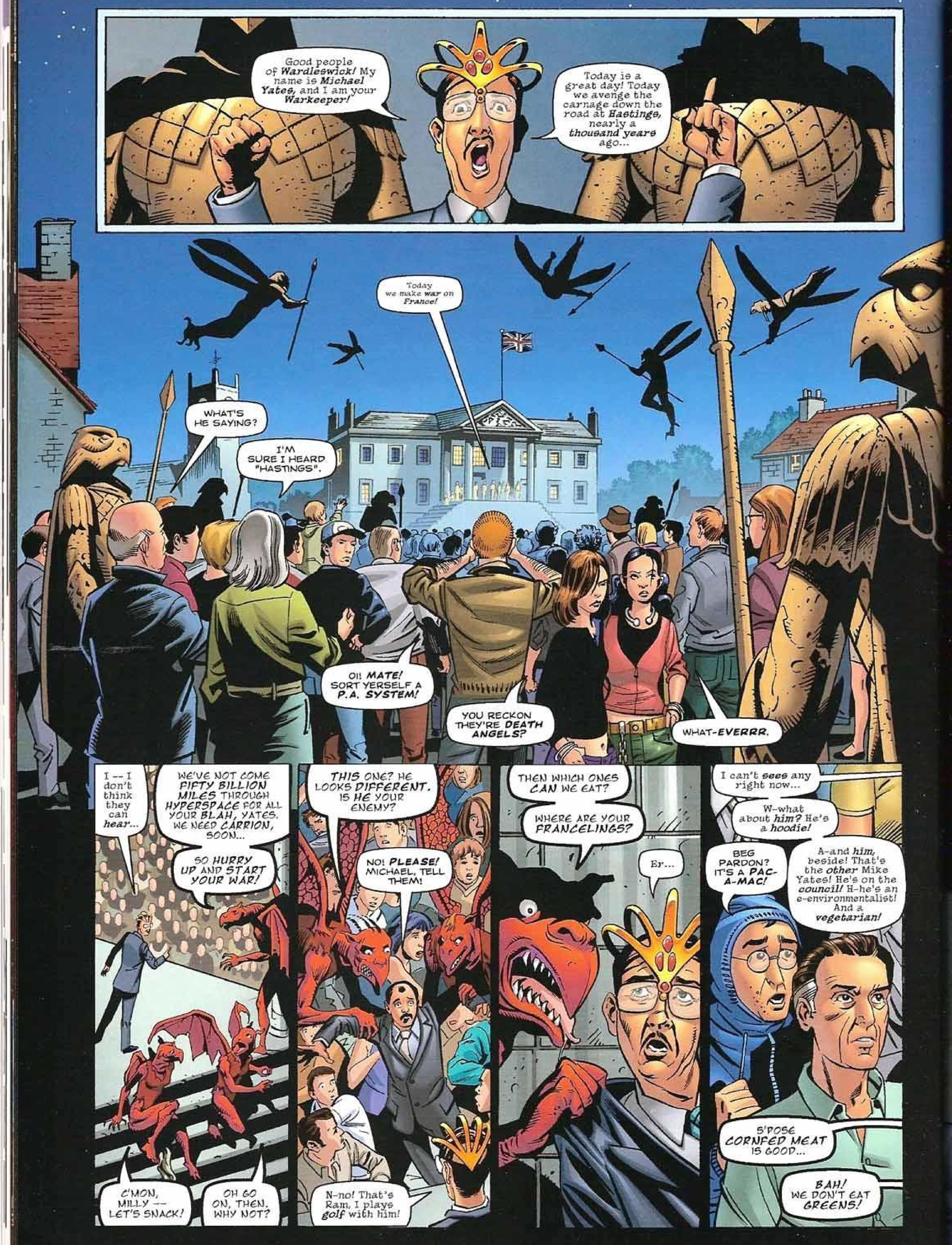
Pencils
Martin Geraghty

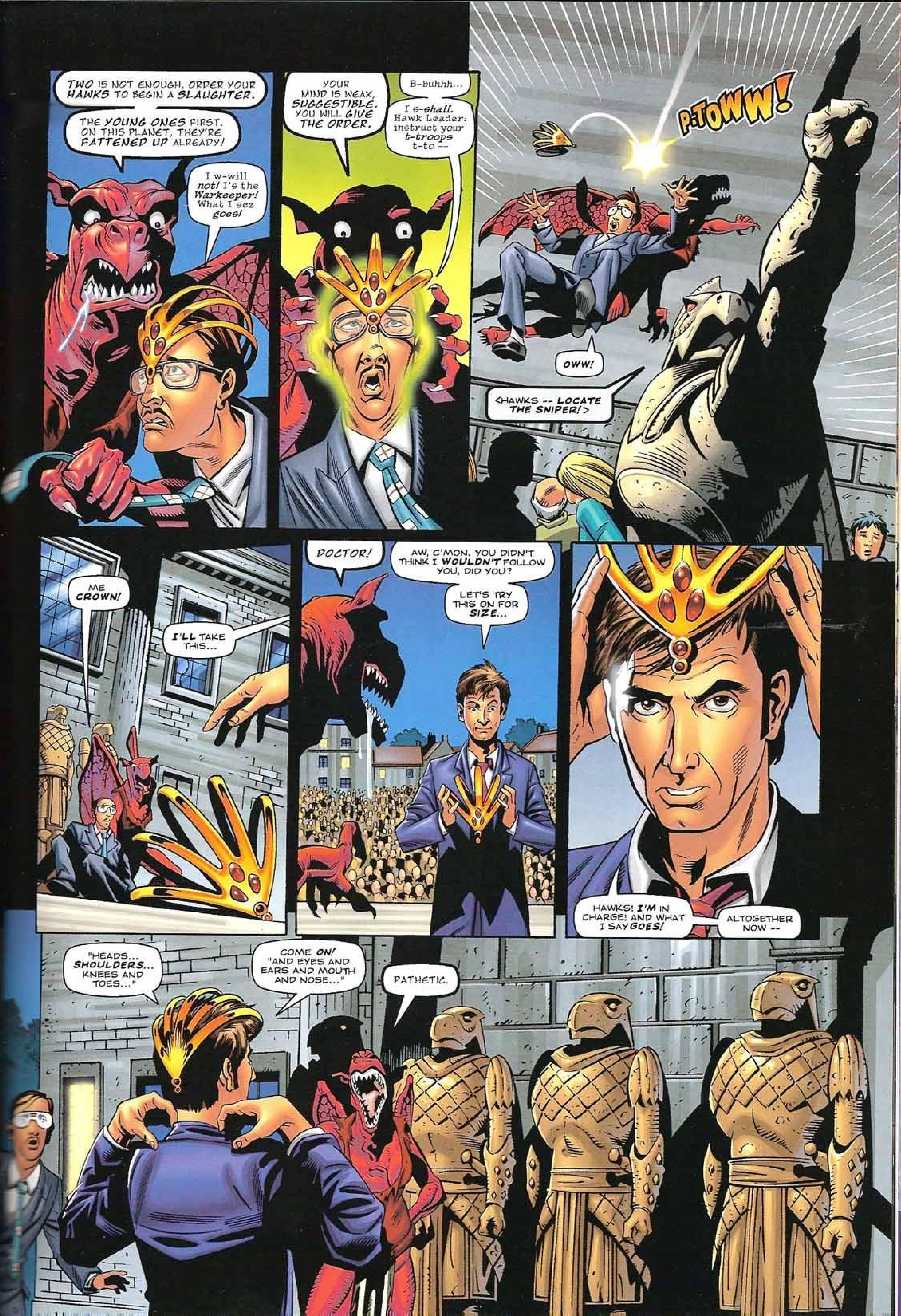
Inks
David A Roach

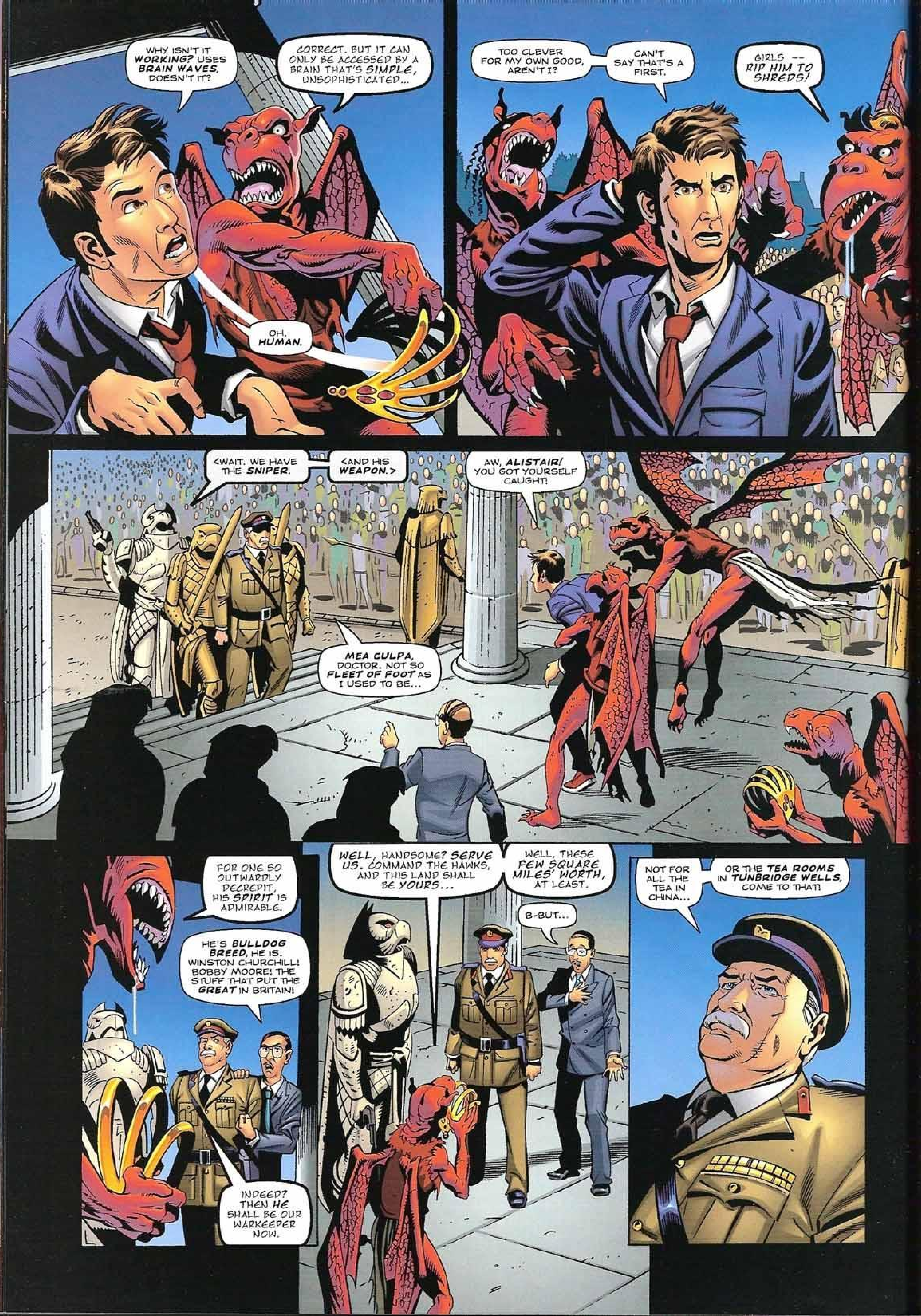
Colours
James Offredi

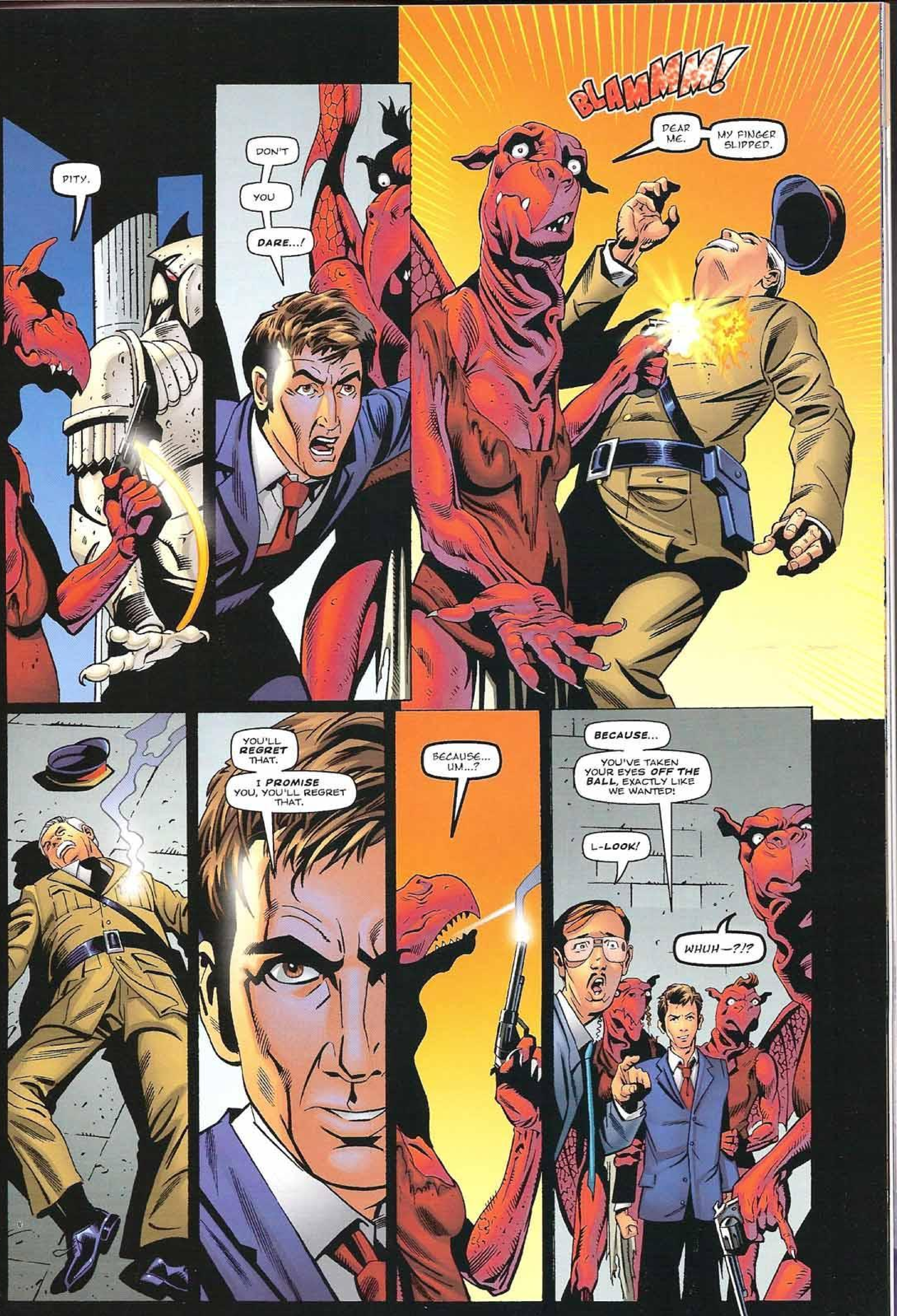
Lettering
Roger Langridge

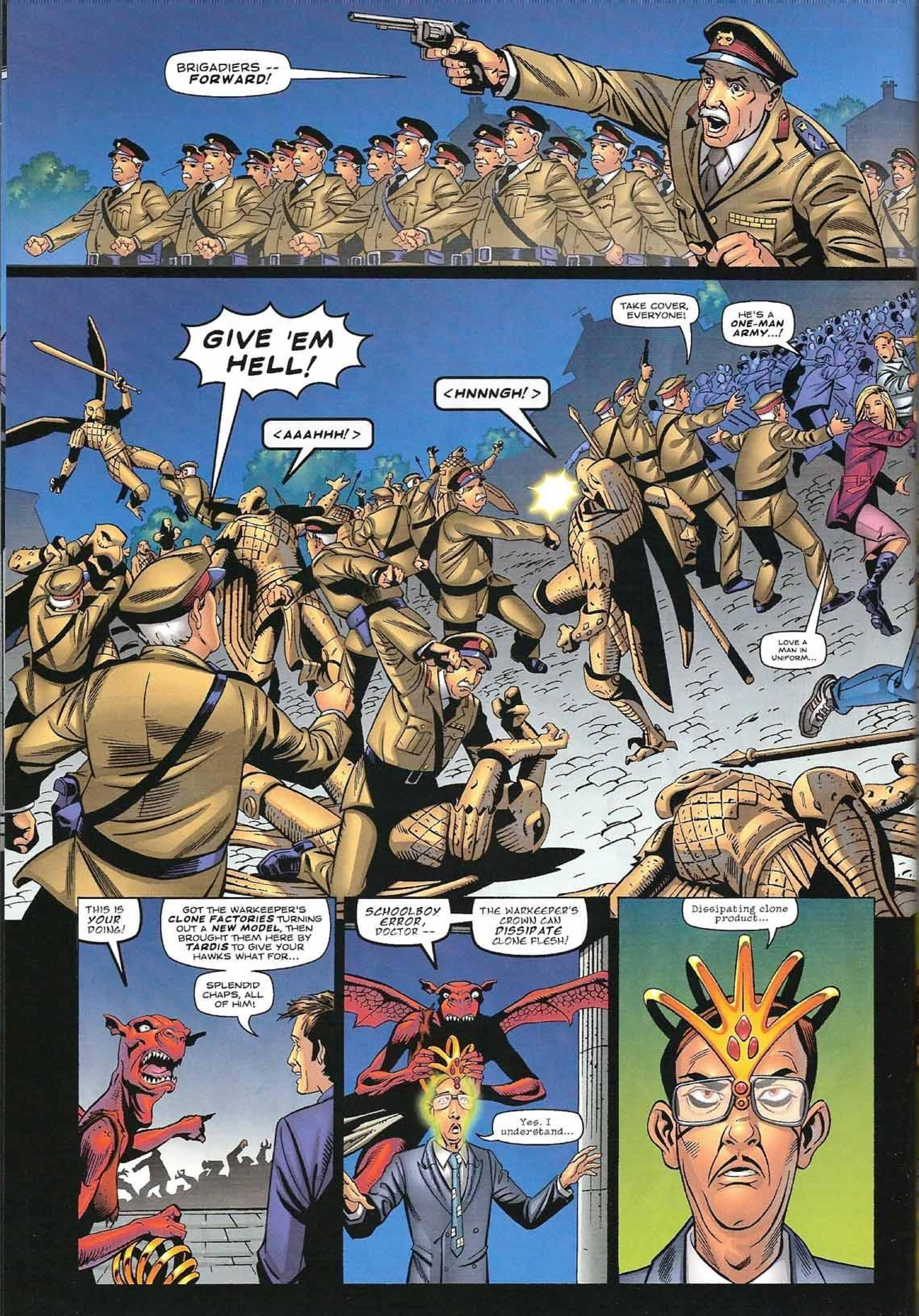
Editors
Hickman & Gray

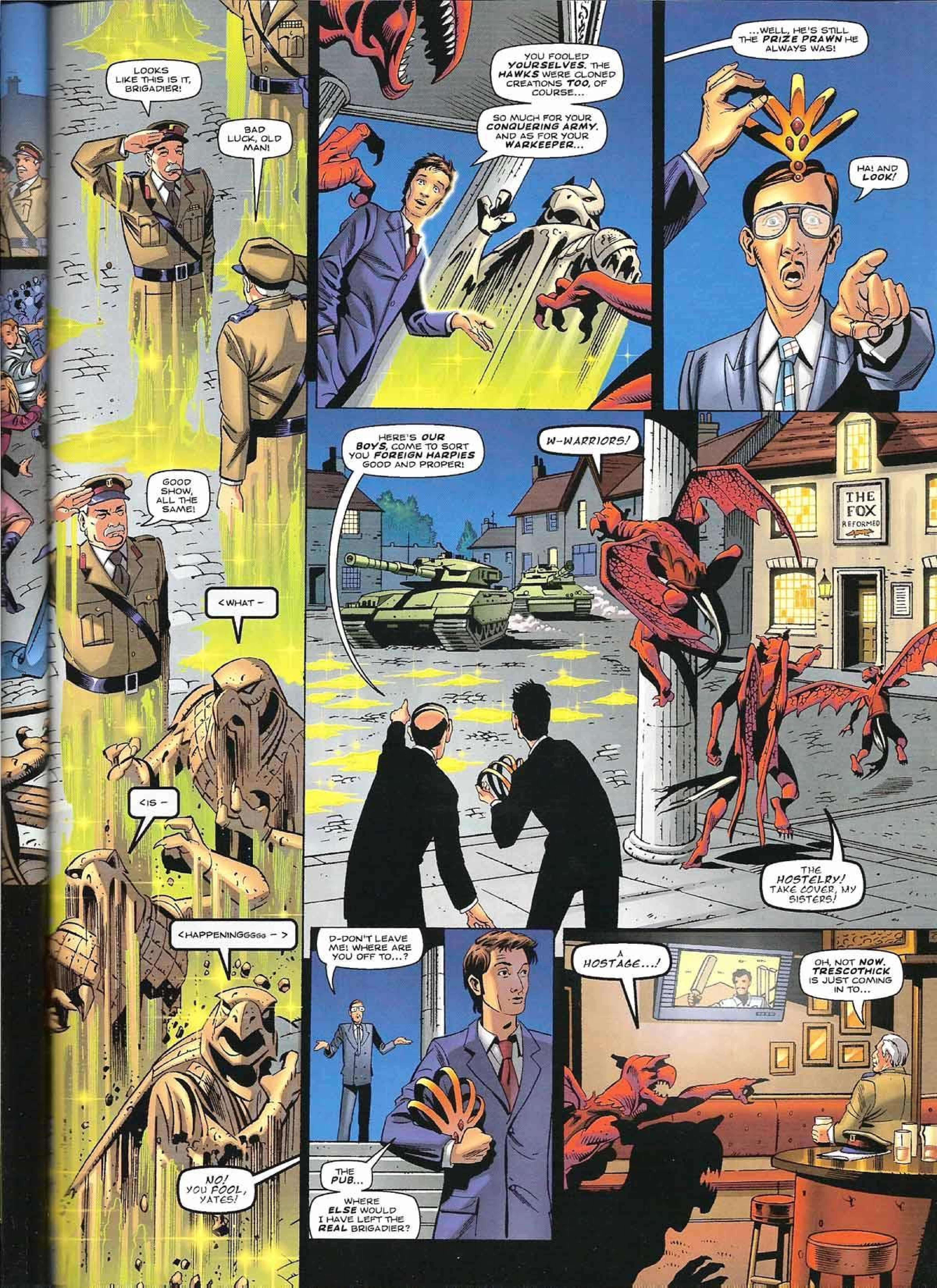

Good people of *Wardleswick!* My name is *Michael Yates,* and I am your *Warkeeper!*
Today is a great day! Today we avenge the carnage down the road at *Hastings,* nearly a *thousand years* ago...
Today we make *war* on *France!*
WHAT'S HE SAYING?
I'M SURE I HEARD "HASTINGS".
OI! *MATE!* SORT YERSELF A *P.A. SYSTEM!*
YOU RECKON THEY'RE *DEATH ANGELS?*
WHAT-*EVERRR.*
I -- I don't think they can *hear*...
WE'VE NOT COME *FIFTY BILLION MILES* THROUGH *HYPERSPACE* FOR ALL YOUR *BLAH,* YATES. WE NEED *CARRION,* SOON...
SO *HURRY UP* AND *START YOUR WAR!*
C'MON, MILLY -- LET'S SNACK!
OH GO ON, THEN. WHY NOT?
THIS ONE? HE LOOKS *DIFFERENT.* IS *HE* YOUR ENEMY?
NO! *PLEASE!* MICHAEL, TELL THEM!
N-no! That's Ram, I plays *golf* with him!
THEN WHICH ONES *CAN* WE EAT?
WHERE ARE YOUR *FRANCELINGS?*
Er...
I can't *sees* any right now...
W-what about *him?* He's a *hoodie!*
BEG PARDON? IT'S A *PAC-A-MAC!*
A-and *him,* beside! That's the *other* Mike Yates! He's on the *council!* H-he's an e-environmentalist! And a *vegetarian!*
S'POSE *CORNFED MEAT* IS GOOD...
BAH! WE DON'T EAT *GREENS!*

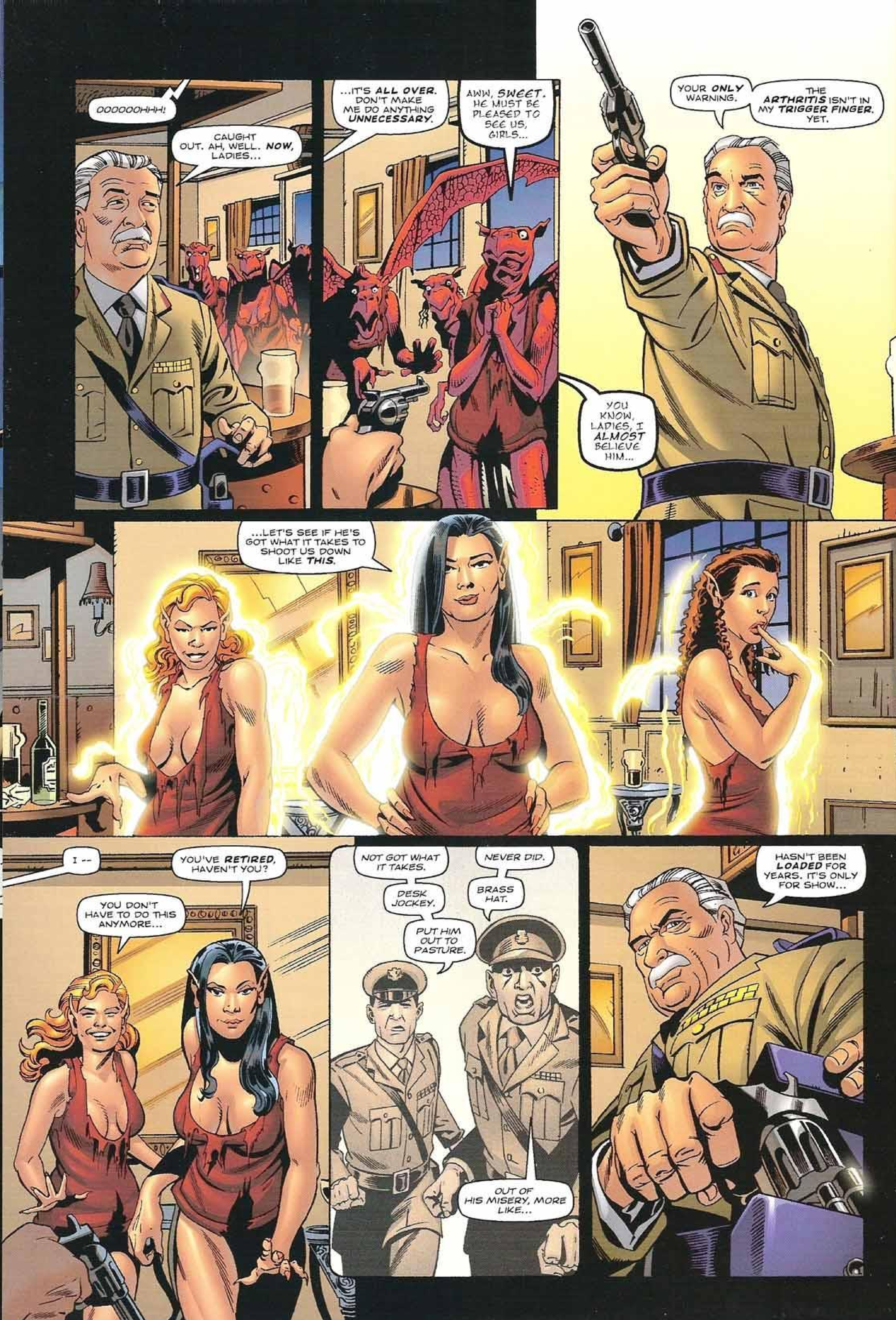

TWO IS NOT ENOUGH. ORDER YOUR HAWKS TO BEGIN A SLAUGHTER.
THE YOUNG ONES FIRST. ON THIS PLANET, THEY'RE FATTENED UP ALREADY!
I w-will not! I's the Warkeeper! What I sez goes!
YOUR MIND IS WEAK, SUGGESTIBLE. YOU WILL GIVE THE ORDER.
B-buhhh...
I s-shall. Hawk Leader: instruct your t-troops t-to --
P-TOWW!
OWW!
<HAWKS -- LOCATE THE SNIPER!>
ME CROWN!
I'LL TAKE THIS...
DOCTOR!
AW, C'MON. YOU DIDN'T THINK I WOULDN'T FOLLOW YOU, DID YOU?
LET'S TRY THIS ON FOR SIZE...
HAWKS! I'M IN CHARGE! AND WHAT I SAY GOES!
ALTOGETHER NOW --
"HEADS... SHOULDERS... KNEES AND TOES..."
COME ON! "AND EYES AND EARS AND MOUTH AND NOSE..."
PATHETIC.

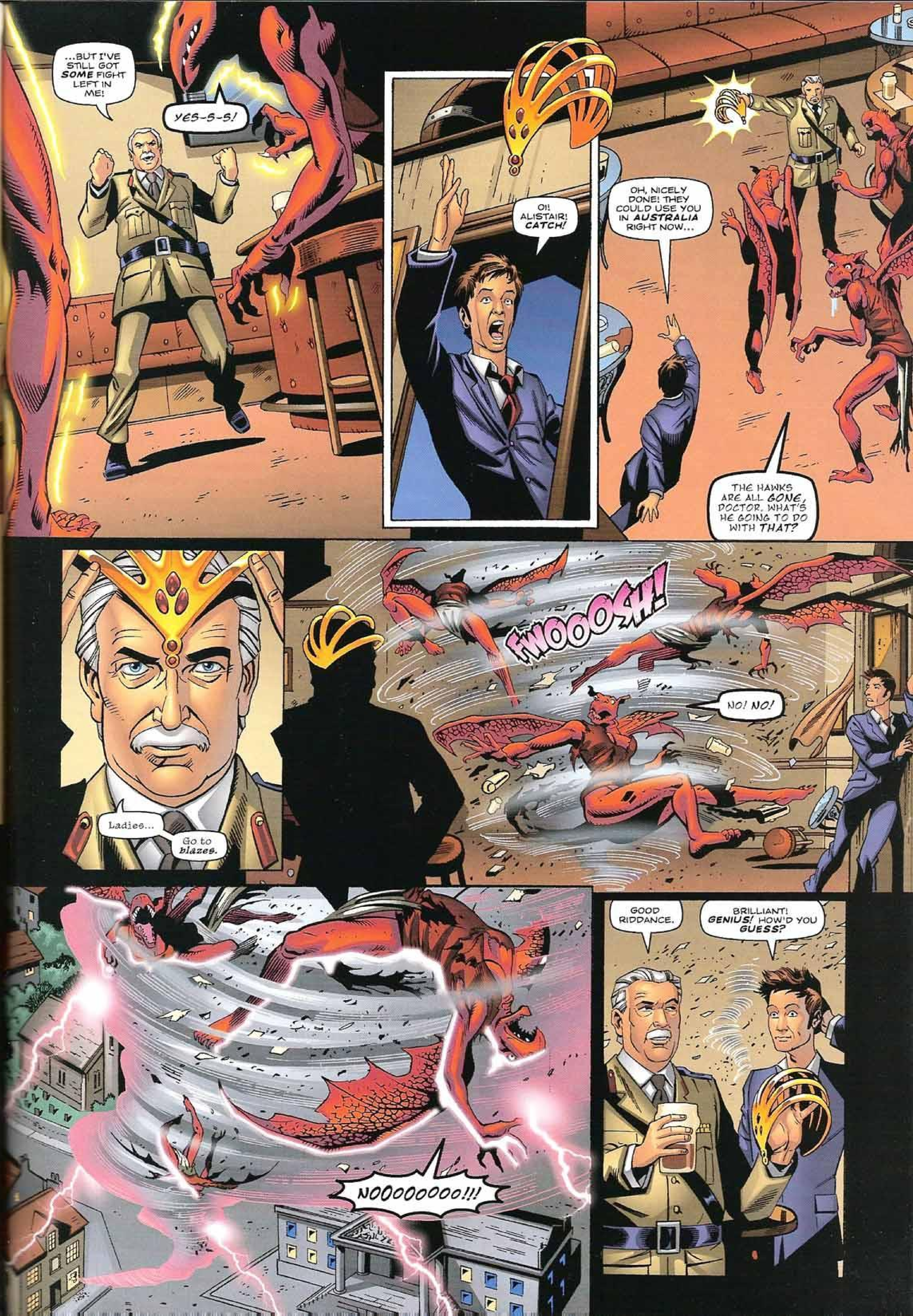

WHY ISN'T IT WORKING? USES BRAIN WAVES, DOESN'T IT?
CORRECT. BUT IT CAN ONLY BE ACCESSED BY A BRAIN THAT'S SIMPLE, UNSOPHISTICATED...
OH. HUMAN.
TOO CLEVER FOR MY OWN GOOD, AREN'T I?
CAN'T SAY THAT'S A FIRST.
GIRLS -- RIP HIM TO SHREDS!
<WAIT. WE HAVE THE SNIPER.
<AND HIS WEAPON.>
AW, ALISTAIR! YOU GOT YOURSELF CAUGHT!
MEA CULPA, DOCTOR. NOT SO FLEET OF FOOT AS I USED TO BE...
FOR ONE SO OUTWARDLY DECREPIT, HIS SPIRIT IS ADMIRABLE.
HE'S BULLDOG BREED, HE IS. WINSTON CHURCHILL! BOBBY MOORE! THE STUFF THAT PUT THE GREAT IN BRITAIN!
INDEED? THEN HE SHALL BE OUR WARKEEPER NOW.
WELL, HANDSOME? SERVE US. COMMAND THE HAWKS, AND THIS LAND SHALL BE YOURS...
WELL, THESE FEW SQUARE MILES' WORTH, AT LEAST.
B-BUT...
NOT FOR ALL THE TEA IN CHINA...
OR THE TEA ROOMS IN TUNBRIDGE WELLS, COME TO THAT!

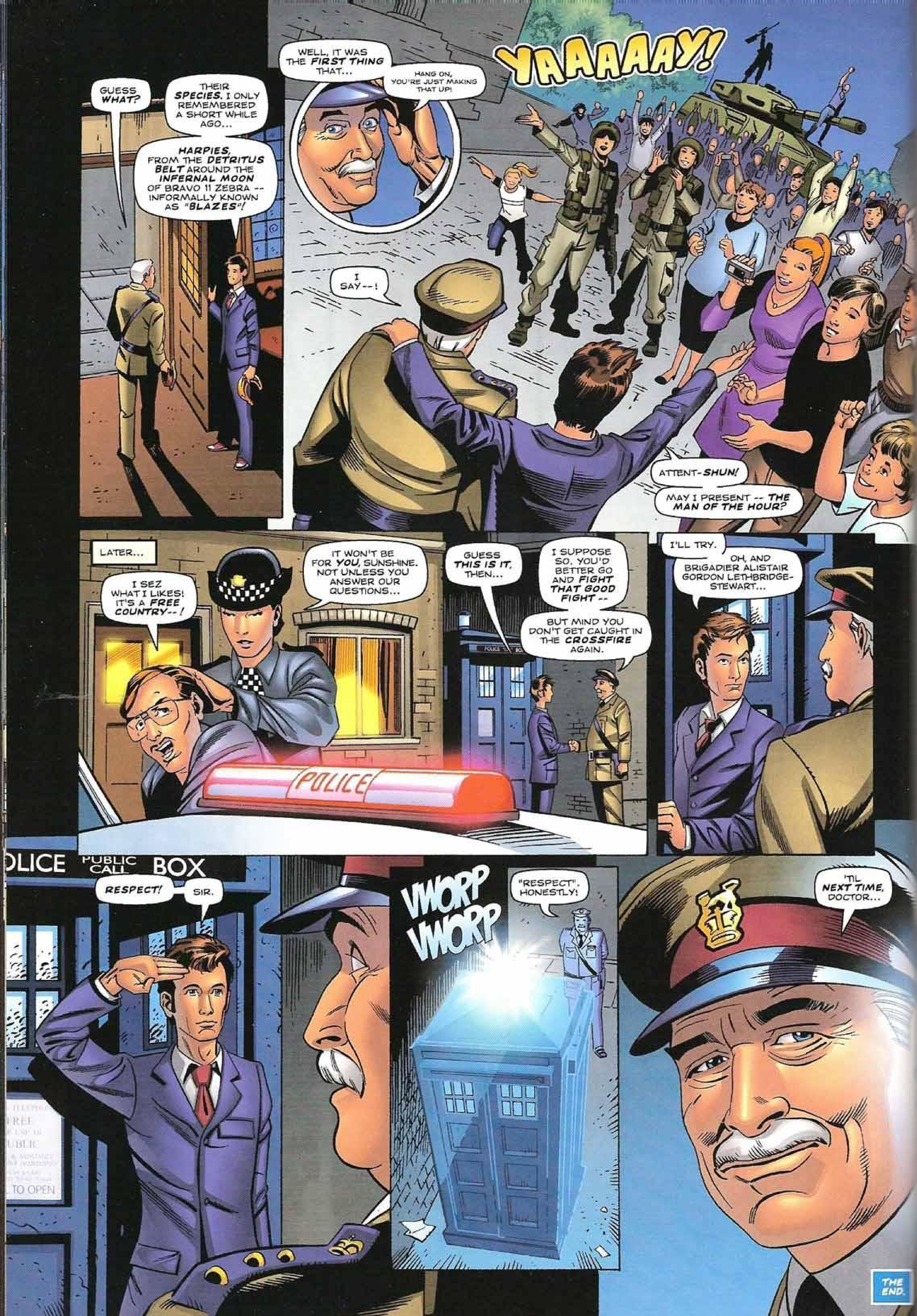

PITY.
DON'T
YOU
DARE...!
BLAMMMM!
DEAR ME.
MY FINGER SLIPPED.
YOU'LL REGRET THAT.
I PROMISE YOU, YOU'LL REGRET THAT.
BECAUSE... UM...?
BECAUSE...
YOU'VE TAKEN YOUR EYES OFF THE BALL, EXACTLY LIKE WE WANTED!
L-LOOK!
WHUH—?!?


BRIGADIERS -- FORWARD!
GIVE 'EM HELL!
<AAAHHH!>
<HNNNGH!>
TAKE COVER, EVERYONE!
HE'S A ONE-MAN ARMY...!
LOVE A MAN IN UNIFORM...
THIS IS YOUR DOING!
GOT THE WARKEEPER'S CLONE FACTORIES TURNING OUT A NEW MODEL, THEN BROUGHT THEM HERE BY TARDIS TO GIVE YOUR HAWKS WHAT FOR...
SPLENDID CHAPS, ALL OF HIM!
SCHOOLBOY ERROR, DOCTOR --
THE WARKEEPER'S CROWN CAN DISSIPATE CLONE FLESH!
Yes. I understand...
Dissipating clone product...


LOOKS LIKE THIS IS IT, BRIGADIER!
BAD LUCK, OLD MAN!
GOOD SHOW, ALL THE SAME!
<WHAT –
<IS –
<HAPPENINGGGGG – >
NO! YOU FOOL, YATES!
YOU FOOLED YOURSELVES. THE HAWKS WERE CLONED CREATIONS TOO, OF COURSE...
SO MUCH FOR YOUR CONQUERING ARMY. AND AS FOR YOUR WARKEEPER...
...WELL, HE'S STILL THE PRIZE PRAWN HE ALWAYS WAS!
HA! AND LOOK!
HERE'S OUR BOYS, COME TO SORT YOU FOREIGN HARPIES GOOD AND PROPER!
W-WARRIORS!
THE FOX REFORMED
THE HOSTELRY! TAKE COVER, MY SISTERS!
D-DON'T LEAVE ME! WHERE ARE YOU OFF TO...?
THE PUB...
WHERE ELSE WOULD I HAVE LEFT THE REAL BRIGADIER?
A HOSTAGE...!
OH, NOT NOW. TRESCOTHICK IS JUST COMING IN TO...


OOOOOOHHH!
CAUGHT OUT. AH, WELL. **NOW,** LADIES...
...IT'S **ALL OVER.** DON'T MAKE ME DO ANYTHING **UNNECESSARY.**
AWW, **SWEET.** HE MUST BE PLEASED TO SEE US, GIRLS...
YOUR **ONLY** WARNING.
THE **ARTHRITIS** ISN'T IN MY **TRIGGER FINGER.** YET.
YOU KNOW, LADIES, I **ALMOST** BELIEVE HIM...
...LET'S SEE IF HE'S GOT WHAT IT TAKES TO SHOOT US DOWN LIKE **THIS.**
I --
YOU'VE **RETIRED,** HAVEN'T YOU?
YOU DON'T HAVE TO DO THIS ANYMORE...
NOT GOT WHAT IT TAKES.
NEVER DID.
DESK JOCKEY.
BRASS HAT.
PUT HIM OUT TO PASTURE.
OUT OF HIS MISERY, MORE LIKE...
HASN'T BEEN **LOADED** FOR YEARS. IT'S ONLY FOR SHOW...


...BUT I'VE STILL GOT SOME FIGHT LEFT IN ME!
YES-S-S!
OI! ALISTAIR! CATCH!
OH, NICELY DONE! THEY COULD USE YOU IN AUSTRALIA RIGHT NOW...
THE HAWKS ARE ALL GONE, DOCTOR. WHAT'S HE GOING TO DO WITH THAT?
Ladies...
Go to blazes.
FWOOOSH!
NO! NO!
NOOOOOOOO!!!
GOOD RIDDANCE.
BRILLIANT! GENIUS! HOW'D YOU GUESS?


GUESS WHAT?
THEIR SPECIES. I ONLY REMEMBERED A SHORT WHILE AGO...
HARPIES, FROM THE DETRITUS BELT AROUND THE INFERNAL MOON OF BRAVO 11 ZEBRA -- INFORMALLY KNOWN AS "BLAZES"!
WELL, IT WAS THE FIRST THING THAT...
HANG ON, YOU'RE JUST MAKING THAT UP!
YAAAAAY!
I SAY--!
ATTENT-SHUN!
MAY I PRESENT -- THE MAN OF THE HOUR?
LATER...
I SEZ WHAT I LIKES! IT'S A FREE COUNTRY--!
IT WON'T BE FOR YOU, SUNSHINE. NOT UNLESS YOU ANSWER OUR QUESTIONS...
POLICE
GUESS THIS IS IT, THEN...
I SUPPOSE SO. YOU'D BETTER GO AND FIGHT THAT GOOD FIGHT --
BUT MIND YOU DON'T GET CAUGHT IN THE CROSSFIRE AGAIN.
I'LL TRY.
OH, AND BRIGADIER ALISTAIR GORDON LETHBRIDGE-STEWART...
OLICE PUBLIC CALL BOX
RESPECT!
SIR.
VWORP VWORP
"RESPECT". HONESTLY!
'TIL NEXT TIME, DOCTOR...
THE END.

Waking or sleeping, it's the

MATRIX DATA BANK

– Turlough!

– No! Leave me alone ... will I *never* be *rid* of you?

– Stop spitting, boy. You have failed me. The Doctor still lives!

– Where *is* this place? Big, isn't it?

– This is the Matrix Data Bank, Turlough. You must answer the questions put before you here... or DIE!! Nyaagh-ha-haaa!!

– But *why*? This has nothing to *do* with the Doctor!

– You represent a poor investment, Turlough – and you know what I do to poor investments! You saw what happened to my shares in ITV!

– Very well. What must I *do*?

– Answer these queries!

– What about killing the Doctor?

– Oh yes – and kill the Doctor! Kill him utterly! Kill him totally! Kill him to death!

WHO'S A CELEBRITY?

– The *first* question's here ...

– Read it, boy! In the name of all that is mediocre – *Wild At Heart*, Dream Topping, *Battles in Time*, Cat Deeley's links on *American Idol* – read it!

– It's from **KATIE MANNING** (no relation, she says) from Bridport.

– Nyaagggh-ha-ha! Soon Bridport will be plunged into chaos; Bridport and the entirety of Dorset!

– *Shall* I go *on*? Katie asks "Why hasn't the Doctor become a celebrity? In *Aliens of London* we saw him arrive at Downing Street surrounded by live news crews. Then Harriet Jones made a televised plea for him to come forward during her Christmas broadcast. Surely the Doctor would be known beyond the confines of LINDA in *Love & Monsters*?"

– The Doctor – a celebrity?! No indeed, but soon his death – occasioned by you, Turlough, my puppet – will be celebrated throughout the universe! His humiliating downfall will equal that of the one they call Jade Goody!! Nyaa-ha-ha!

– That *doesn't* answer the *question*!

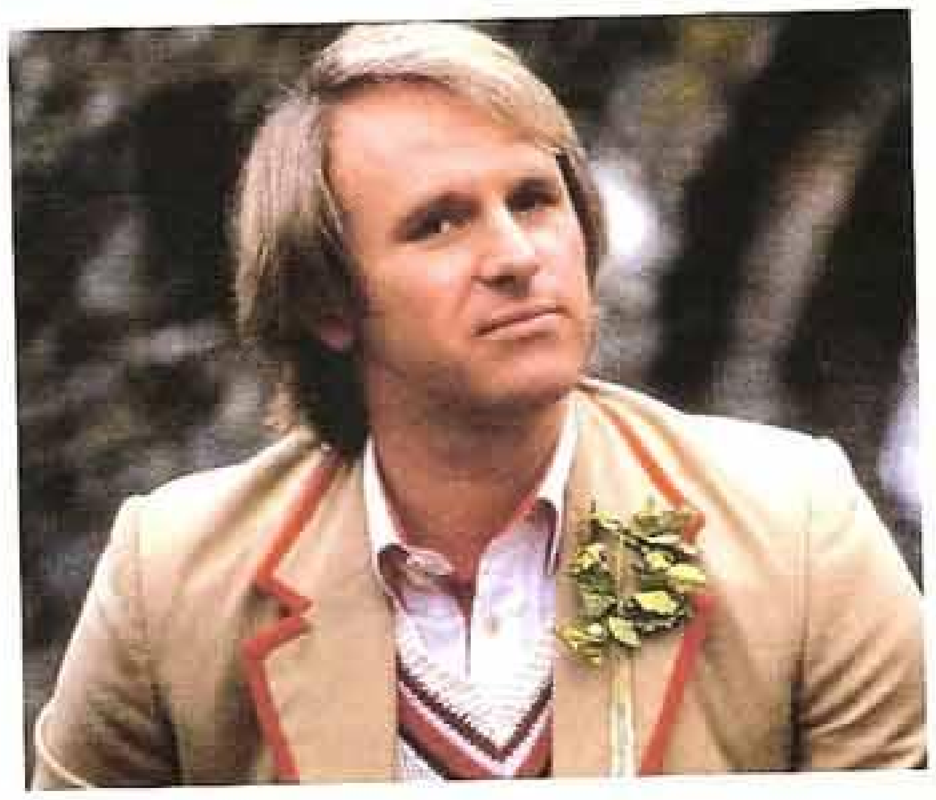
– That is for you to do, boy!

– Very well – if you study the evidence closely, the Doctor was just *one* of many experts on aliens invited to Downing Street, and *all* the others were killed by the Slitheen shortly after. An assiduous journalist or viewer *might* wonder at his identity, and try to work out who he was and why he wasn't on the list of the dead announced (presumably) by Harriet after the thwarting of the Slitheen incursion. In which case, a swift word from either UNIT, or Torchwood with their retcon amnesia drug, would dispel *all* memories of him. LINDA would be viewed by Torchwood as harmless, very unlikely to find the Doctor, and not worth a visit.

– You have done well, boy – continue! What about Harriet Jones' TV broadcast in *The Christmas Invasion*?

– Don't you *see*? The Prime Minister goes on TV during a national crisis and asks for 'the Doctor'. That would that look to most of the viewers that she was either ill or going insane! And sure enough, a few hours later she's being hounded out of office on medical grounds – with a little help from the Doctor.

– An excellent answer, boy! But these events are all in the Doctor's future – a future he will never live to see!



You know what you must do...

– *Kill* the Doctor? I *can't*, I can't! *Sob* ... I CAN'T!

– Stop frothing at the mouth, boy!

CELERY SCHTICK

– Now, in the name of all that is irritating – those Heelys trainer-wheel things, *The Innocence Project*, Christopher H Bidmead's DVD commentaries, Sheila's Wheels – read the next question, boy!

– It's from **TOM SIMPSON** via email, and concerns the Fifth Doctor.

– The Fifth and the *last* Doctor, boy! Go on!

– Tom asks "I've just been watching the *New Beginnings* DVD Boxed Set and noticed something odd in *Castrovalva*. The Doctor is inside the fake town of Castrovalva when he fixes the stick of celery on his lapel. Shouldn't it disappear along with everything else in the town?"

– An excellent observation, Simpson. The more viewers of *Doctor Who* unravel the discontinuities and irregularities in the series, the closer I come to destroying it forever!

– But if you destroy *Doctor Who* the series you'll surely *destroy* yourself? I mean, you aren't *in* any other show *on* television...

– Enough of these quibbles! Answer the question!

– I will. Castrovalva – the town and the people inside it – was created by the Master.

YOUR **DOCTOR WHO** QUERIES ANSWERED BY THE BLACK GUARDIAN AND TURLOUGH

– The Master! Ha! An insect, blinded by his petty obsession to kill the Doctor...

– *Indeed.* But presumably the things the Castrovalvans brought *into* their town, like the wild animal killed by the hunters in Part Three, were real. Who's to say the celery wasn't *picked* by those same hunters to accompany *their* meal, as it's a notoriously difficult and time-consuming vegetable to grow in the home?

– Are you suggesting, boy, that when Castrovalva was destroyed, a big heap of meat and vegetables was left behind?

– Yes! Yes, I am! And people should remember that though we only see the Doctor change *his* celery on screen once – in *Enlightenment* – he *must* replenish it more regularly off screen.

– Ah! But the celery he took from the party on Wrack's ship was also of dubious origin!

– Yes! And it presumably withered or vanished off screen shortly after the end of *Enlightenment* – when the Eternals were *banished*, along with *you*!

– Do not remind me, boy – such an event will never occur! You are to kill the Doctor! Utterly destroy him! Annihilate him completely!

THE FACTS OF LIFE

– Now, in the name of all that is forgettable – like, er, that thing... what was it? You know, with the things – the third and final question, boy!

– It's from **MICHELLE CHRISTOU** via email. She says "I've heard two different sides about how the Doctor was born. Some say his people were grown. But in *Fear Her* the Doctor told Rose he was 'a dad once' – which would seem to suggest that Time Lords have children just like us. Can you help?"

– Explain this confusion, boy.

– Well, Michelle, it all depends on how much notice you place on the series of original novels published by Virgin in the 1990s, which revealed that Time Lords were 'spun' from genetic looms after the race became *sterile* centuries before. This has never been referred to on screen – in fact, the Doctor's family relationship with Susan his granddaughter at the very start of the TV series in 1963 suggests otherwise. Apart from the reference you mention in *Fear Her*, the Doctor also refers to the 'Gallifrey Maternity Ward' in the 1979 story *The Creature from the Pit* and to both his parents in the 1996 TV Movie. The evidence from TV seems to be in favour of the Time Lords reproducing in a similar way to humans.

– Well done, boy! You have answered all three questions tolerably! Now, back to your main task...

– Oh yes. What *is* it again?

– If I might intervene?

– Gasp – the White Guardian!

– Nya-ha! You will never succeed in destroying chaos!

– I will too.

– Won't.

– Will. Order and balance are the best.

– Oh no they aren't! Evil and chaos are best!

– Are not! Order and balance are best, yes they are, and no returns, first one to say chaos is best smells.

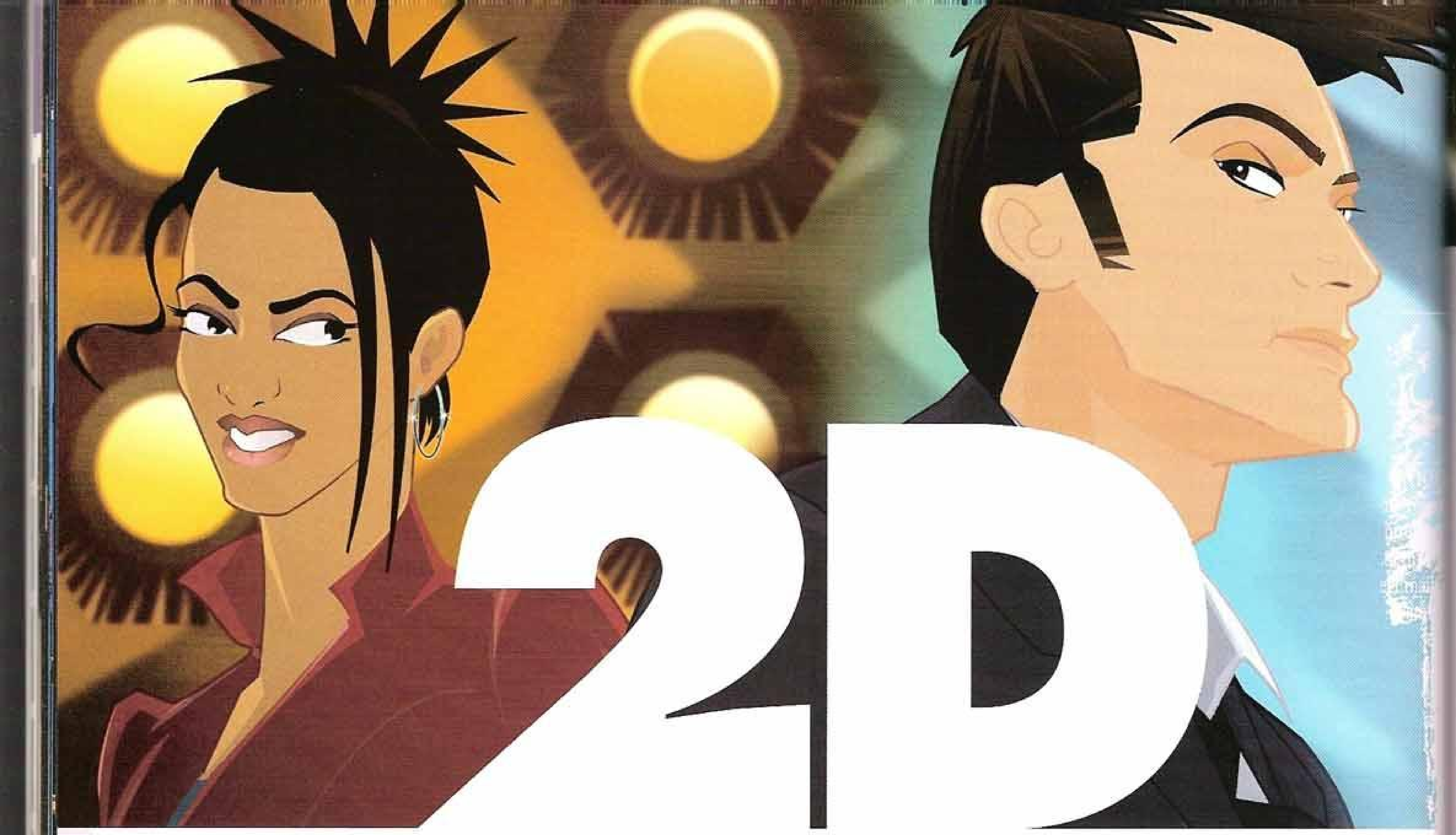
– Chaos is best!

– Nyer-ner, the Black Guardian smells!

– Do not!

– Do too! *(Etc. Continues until end of the universe)*

Sorvad may not be seen to act in this.



2D TV

Scott Handcock sketches in the details of the new *Doctor Who* animation *The Infinite Quest*..

He's seen the dawn of man and the end of the world, and now the Doctor's braving a new medium for *The Infinite Quest*, an all-new animated adventure serial starring David Tennant and Freema Agyeman, which will form part of CBBC One's *Totally Doctor Who*. So join the tooned-up Doctor, as he encounters alien worlds, dangerous beasts and cunning villains as he and Martha seek out a long-lost spaceship with a terrible secret...

"We've been nudging around the idea of a new animation for a couple of years now," reveals James Goss, producer of the official *Doctor Who* website. "The original plan was to do a short online story at the end of Series One or Two, but the timing just wasn't right. I mean, who'd want a normal Doctor and Rose story right after *The Parting of the Ways* or *Doomsday*?!"

And so the project seemed to have stalled, until Mark Cossey and Gillane Seaborne – the creative team behind *Doctor Who Confidential* and *Totally Doctor Who* – entered the frame a year later. "Gillane had noticed some of the pitch images pinned up in my office," James explains, "one of which was from Steve Maher and Jon Doyle [the team behind animation house Firestep]. I think it was then she realised that a cartoon series spread across *Totally* could be a unique and lovely thing." So, had James never been tempted to approach the team beforehand? "One doesn't approach Gillane – she approaches you," he laughs. "Frequently at speed... It's like being mugged by Road Runner!"

So, with a home for the project found, it was only a matter of convincing the powers that be to agree. "Gillane asked me in September if I was happy for them to proceed – and of course I said yes!" beams *Doctor Who*'s executive producer Russell T Davies.

Was there ever a worry that an animated counterpart would conflict with the main series?

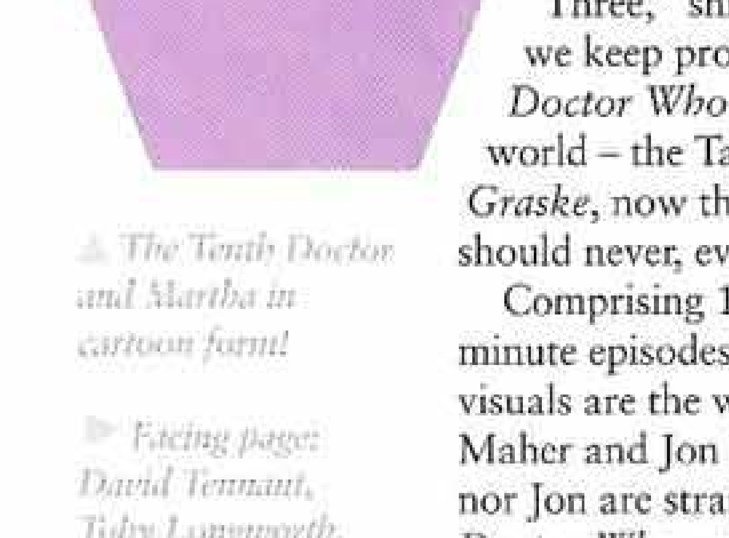
"I wasn't remotely worried about it running alongside Series Three," shrugs Russell. "Every year, we keep providing extra forms of *Doctor Who* to expand the fictional world – the Tardisodes, *Attack of the Graske*, now the animation – and that should never, ever stop!"

Comprising 13 three-and-a-half minute episodes, *The Infinite Quest*'s visuals are the work of animators Steve Maher and Jon Doyle. Neither Steve nor Jon are strangers to the world of *Doctor Who* animation, having both previously worked on projects like 2003's webcast *Scream of the Shalka* and the DVD release of *The Invasion*, which reconstructed the lost episodes of the Patrick Troughton serial in animated form.

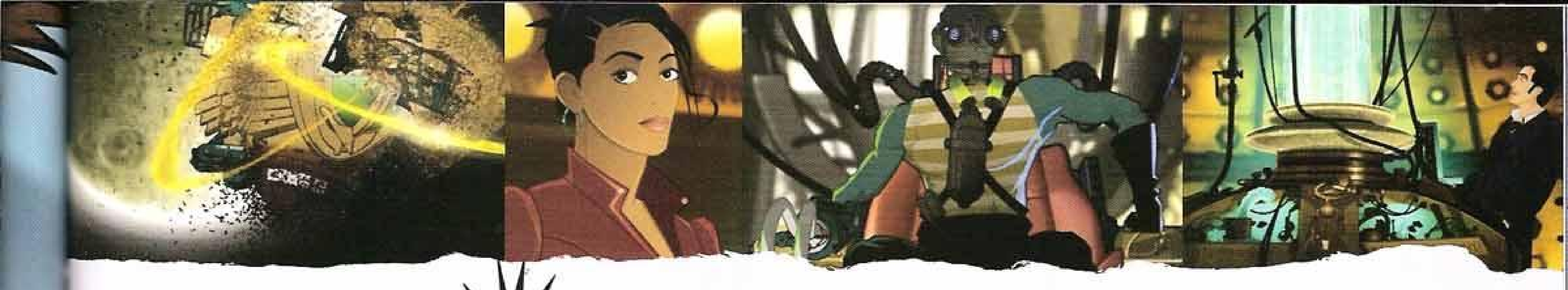
"When we approached them, Steve was doing a Da Vinci exhibition for the V&A, and Jon was winning BAFTAs for *Pocoyo*," says James. "When we tracked them down, both said, 'We'd love to do it so much, we'll form a company!' And thus, Firestep was born. But what can viewers expect from the new team?

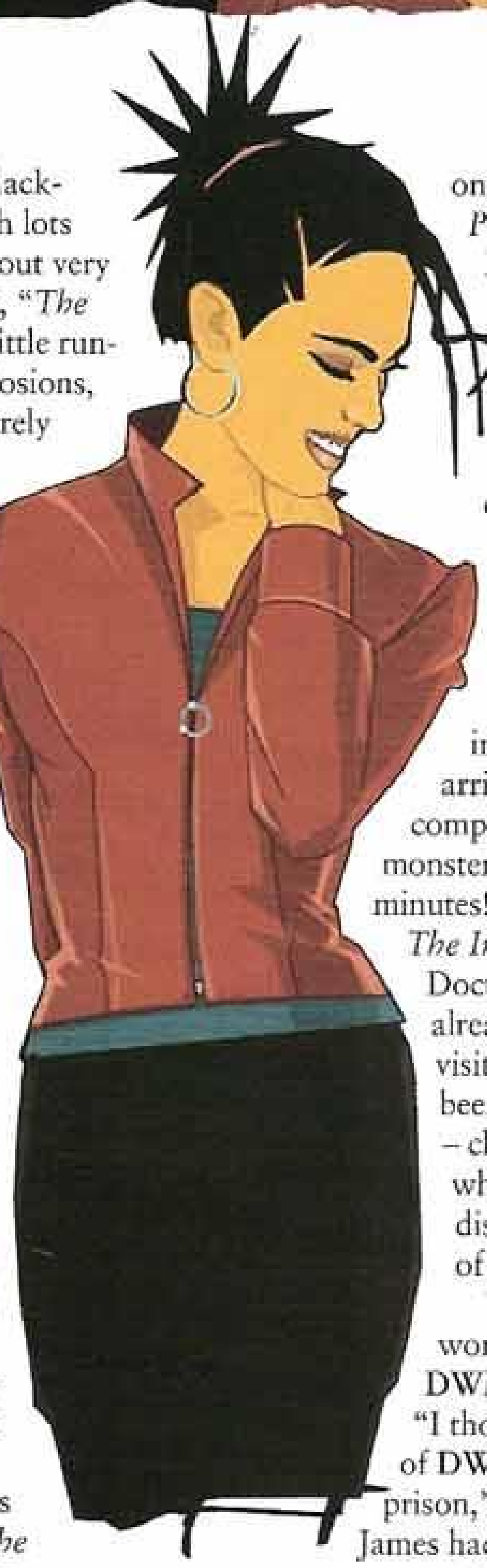
▲ *The Tenth Doctor and Martha in cartoon form!*

▶ *Facing page: David Tennant, Toby Longworth, Tony Head and Freema Agyeman in the studio.*



> "We keep providing extra forms of *Doctor Who* to expand the fictional world and that should never stop..."





"*The Invasion* was a black-and-white animation, with lots of people talking throughout very long scenes," James notes, "*The Infinite Quest* is a nippy little run-around with planets, explosions, space ships, robots – it barely pauses for breath! We've made much more use of CGI to create a much richer look, so it's faithful to the TV series but with a style all of its own."

"Steve and Jon are seriously talented," agrees resident *Doctor Who* production designer Edward Thomas, "The work they're producing is exceptional. I've already warned them that we'll be stealing all their ideas!"

SO, HOW FAMILIAR WAS the production team with Steve and Jon's work before production on *The Infinite Quest* began? "I'd watched *Shalka* on a bad dial-up connection," offers Russell, "and I knew of *The Invasion* reconstruction, so I knew it would look good! And I'm a big animation fan anyway! When I used to work in Children's BBC, it was a very bad week when *Thundercats* was replaced with *Pole Position*. No one remembers *Pole Position*, do they? But I'm giving away my age now, let's move on..."

Moving duly on then, how did the team adapt to the episodes' three-minute format? "I remember Episode One of *Scream of the Shalka*," enthuses James Goss, "which saw the Earth invaded, the Doctor arrive, introduced a new companion, and ended with monsters attacking... all in 12 minutes!" And 12 minutes into *The Infinite Quest*? "The Doctor and Martha have already saved the Earth, visited two alien planets, been betrayed – twice – chased by giant robots, whilst also finding time to discover an ancient secret of the universe!"

The epic script is the work of writer and former DWM editor Alan Barnes. "I thought most editors of DWM were destined for prison," laughs Russell, "All James had to do was say his name, and I said yes immediately!"

"I was so lucky that Russell approved of Alan," grins script editor and director Gary Russell. "Alan has no ego – nothing is too much trouble to change, tweak, rewrite or entirely throw out and start again. No questions asked! You couldn't ask to work with anyone cleverer, wittier and more in tune with Russell's vision of *Doctor Who*."

"The problem with a 13-part story is excluding anyone who joins at Episode 7," explains James, "so Alan's script is always changing location. The TARDIS is always landing somewhere different, small adventures finishing as new ones open up. It never stops!"

THE INFINITE QUEST'S ALL-IMPORTANT soundtrack was recorded across two days in Cardiff and London, all under the supervision of former Big Finish audio guru Gary Russell.

"Gary was our only choice to direct," affirms Davies. "It would have been very difficult for an outside director to come in and integrate themselves with our schedules and speed of production, but ▶

TOTALLY DOCTOR WHO

TOTALLY DOCTOR WHO is back, with brand-new features, competitions, and the thrilling new animation from Firestep, the series has well and truly regenerated for its second run. So what can viewers expect from the all-new *Totally?*

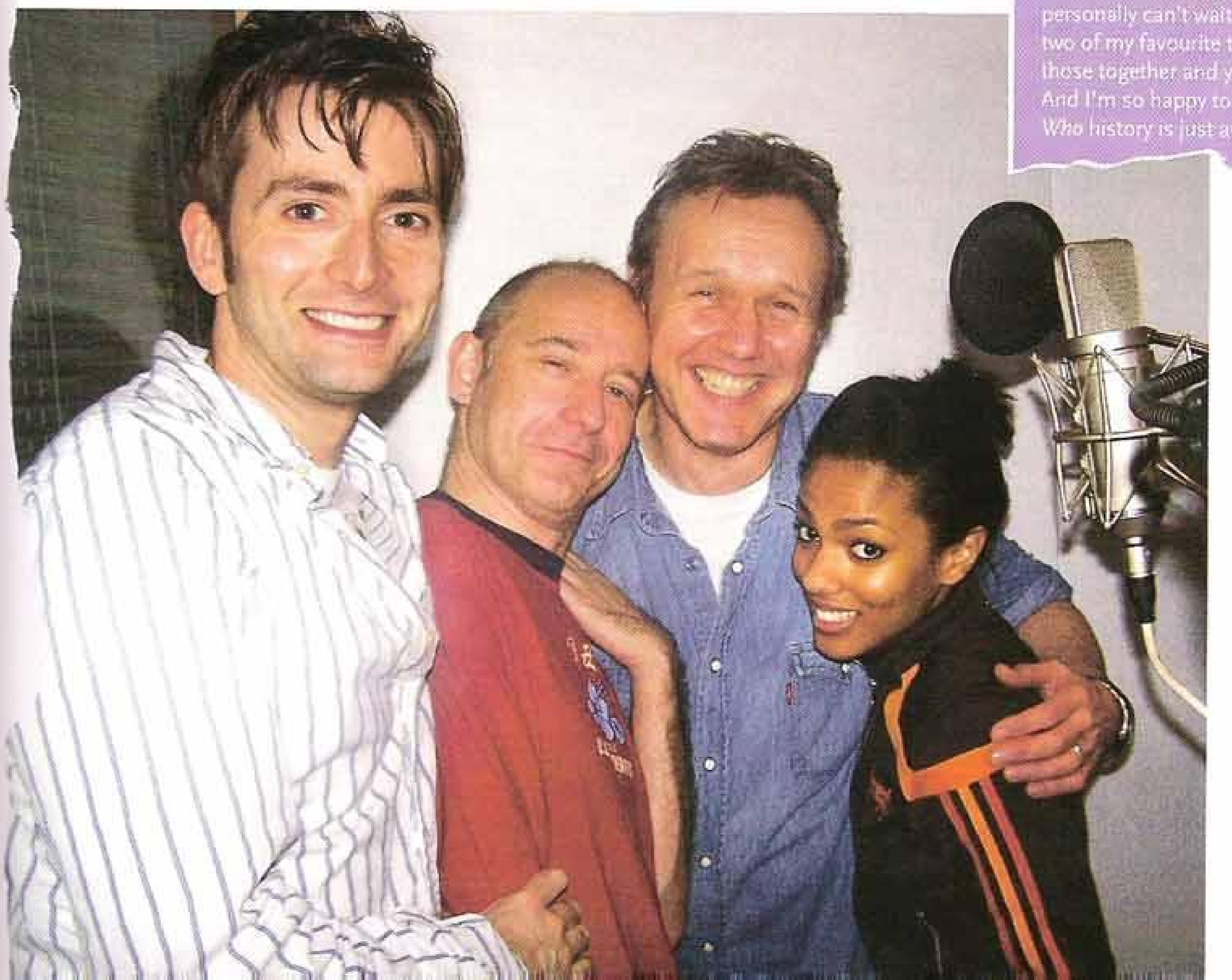
"We were finding our feet a bit last year," explains series producer Gillane Seaborne, "but the series got better and better as it went on. Now we're back, it feels more vibrant and challenging than ever... And we're very lucky to have Ros Attille with us again! She's a fantastic producer who absolutely turned the show around last year, full of loads of wonderful ideas!"

So how does the animation fit in with the new series? "It's absolutely fantastic," grins Ros, "and it gives us yet another exclusive. These days, cartoon channels are doing really, really well, because kids naturally have an interest in animation. So *The Infinite Quest* gives *Totally* an edge that other programmes just don't have!"

"*Totally* was lacking some form of fiction last year," agrees Russell T Davies. "That storytelling aspect is such a vital part of *Doctor Who*. If Mark Cossey hadn't slaved through the night to get the money together, we'd probably have done some form of short story instead. Just something to give you a weekly tale... But this is perfect: lively, sharp, funny, colourful, with big scares and great characters!"

Of course, the animation's not the only new arrival to grace *Totally Doctor Who* this year. "We've got a new face joining us in the form of the wonderful Kirsten O'Brien," raves fellow presenter Barney Harwood, "and now we're recording on the *Doctor Who* set itself, we can bring you everything as it happens, so hopefully you'll get to see some things you wouldn't normally get to see..."

Barney will also be making a cameo appearance as *The Infinite Quest*'s "very posh" Control Voice, having already lurked in the background of last year's *Love & Monsters*. "Well, I personally can't wait for *The Infinite Quest*," Barney beam. "It's two of my favourite things: cartoons and *Doctor Who*! Stick those together and you've got a winning combo, a top-rater... And I'm so happy to be involved. To be part of actual *Doctor Who* history is just awesome!"



DAVID TENNANT & FREEMA AGYEMAN

Armed with a little more than a handful of A4 and some felt-tip pens, **DWM** catches up with David Tennant and Freema Agyeman in studio to see how they measure up against Firestep's top animators. Will their sketches make the grade?

D Right, I'm starting again, that's rubbish! [scrunches up paper] I'll just copy the publicity pic!
F Can I trace it instead? Oh, this is really difficult! I might have a go at copying that too, actually. [laughs] I swear I used to be able to draw! What happened?!

David, Freema... nul points! How have you enjoyed the recording sessions?

F It's all been a massive learning curve for me. I didn't even know how to turn my pages without making noise! But it helps starting on a character that's already established, cos I feel I'm doing what I would on set, even when I'm actually still stood in a booth...
D It's interesting, because it's sort of the same as TV, but it's also completely different. You don't have to do three sides, a reverse and a crane shot... and the green screen is much quicker on audio too!

And what do you make of the script?

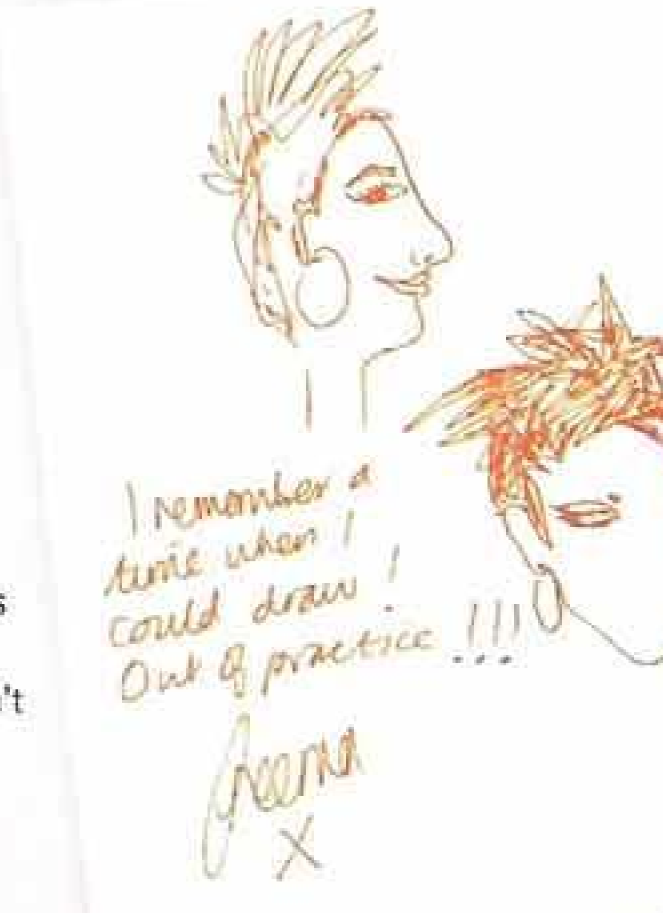
D Alan's done a great job. I would imagine it's almost impossible for a writer to think of 13 three-minute episodes, which are also going to be shown as one long feature...
F I didn't realise it was all continuous. I thought it was three separate stories – you know: a beginning a moral and an end...
D A beginning, a moral and an end?! That's nice! I like that!
F The difficulty comes if children drop in on Episode Five. They're gonna want to know what's happened, so it's that fine line between filling people in, as well as showing new stuff. But Alan handles it well!
D [staring at Freema's drawing in outrage] You're literally just copying that still now, aren't you...?! She looks very 80s!
F Yeah, and she still looks like she's got a weird squint! [groans] Oh, I can't do it!

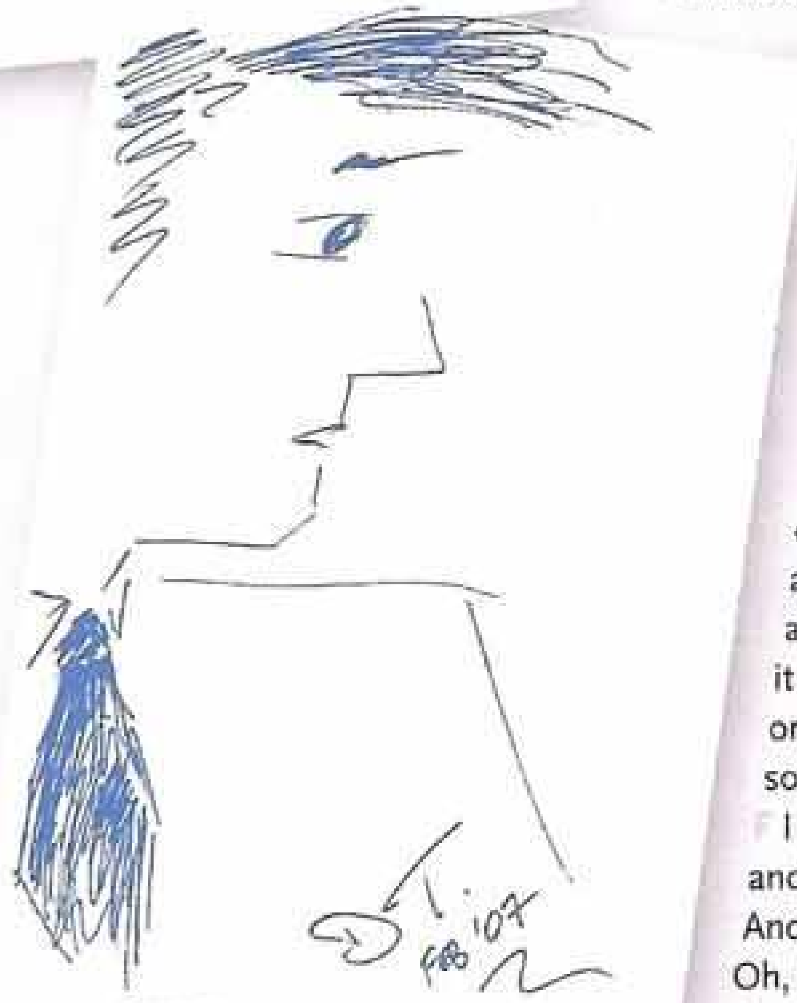
So, are you pleased with your 2-D counterparts?

D They're beautiful! I haven't seen anything moving yet. Freema's seen moving stuff, haven't you?
F I just saw three shots of me in different positions. It's expressive, and quirky, and...
D They've given you great boobies as well!
F I know! Legs-eleven and huge boobies! Hello, Martha Jones! Yeah, she can stay! [laughs]

Obviously, David, you've already experienced the madness of merchandise, but what's it like to now be a cartoon?

D It's funny because in some ways you get used to it, but in other ways it feels like it's like it's happening to someone else...


I remember a time when I could draw! Out of practice!!!
Freema
X

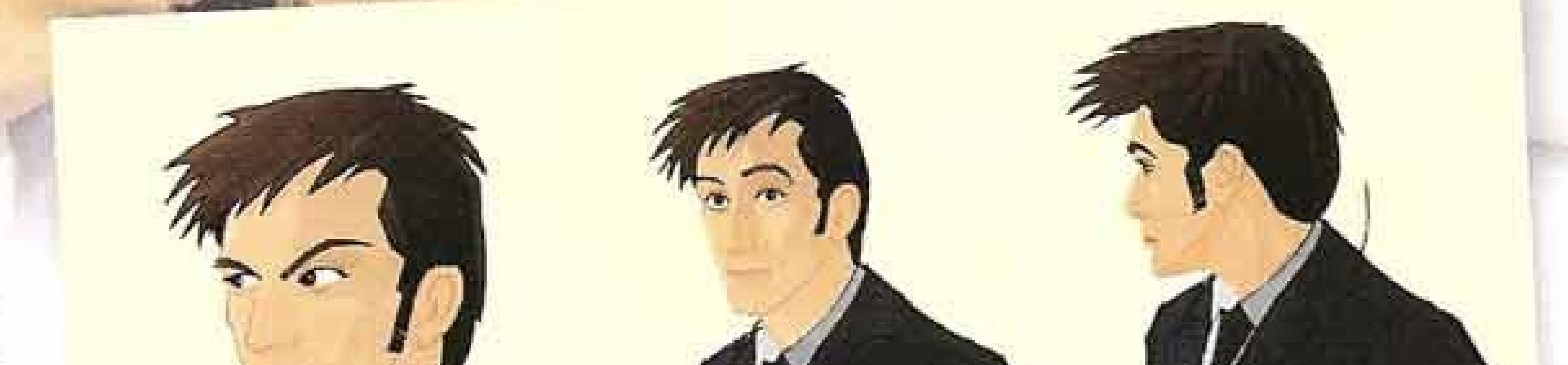


F I thought Martha's cartoon was so beautiful, I was gonna have it as my mobile wallpaper! And then I thought 'that's so egotistical'... but I don't think of it as me! I want to really appreciate this, but you've got to be careful how appreciative you are of things that look like you. Maybe you'd go mad if you got too involved?
D Yeah, I suppose there's a danger you could just wallpaper the walls of your flat with graven images of yourself, at which point I think somebody should just creep up behind you and put you out of your misery!

Ah, come on... It's cool to be a cartoon! You must have had favourite cartoons when you were kids, surely?

F *Thundercats*!
D *Thundercats*...? That was a bit after my time, I think. *Glen Michael's Cavalcade* was the Scottish Sunday lunchtime programme, and it was basically lots of silly cartoons every week. Then there'd be one adventurey one at the end, which was always my favourite, and it was usually *Spiderman* or *The Fantastic Four*, or something like that!
F I liked *He-Man* and *She-Ra* and all that sort of stuff... And *Dungeons and Dragons*! Oh, there were loads, weren't there?! ■

> "I thought Martha's cartoon was so beautiful I wanted it as my mobile's wallpaper – but that's so egotistical!"



▲ *Top: The lovely Liza Tarbuck joins in the fun!*

▲ *Above: A character sheet for the Tenth Doctor.*

◀ Gary's brilliant! I've heard a lot of Big Finishes – he even asked me to write one, back in the old days – so I knew he'd be fantastic!"

So how does this recording process for animation vary from a standard audio project?

"Enunciation is even more important," Gary says, "because Firestep will need to lip-synch the actors, and because it's a rigid 210 seconds per episode, we need to keep the pace up throughout."

"It's the quality of the performances that really lifts the animation," James notes. "The reason you'll believe that these really are the Doctor and Martha is because David and Freema are putting so much energy into it – you can tell that the cast are having enormous fun."

DEEP WITHIN THE CONCRETE WARREN of London's Moat Studios, the cast are getting to grips with an atypically swashbuckling scene.

"Was that too much, love?" asks David, puzzling over his script, "Only I'm not so sure about '*surendererererer*'!"

"No, that was brilliant!" laughs Gary. "I'll get my Equity card taken off me for this!"

"I think you should at least be able to get points on it," chips in fellow thespian Paul Clayton.

"15 and you're out!" chuckles David.

"Okay, chaps," Gary booms through headphones. "And… off you go!"

So how has Gary found working with the TARDIS' current recruits? "David's always a pleasure to work with," smiles Gary. "I've directed him for Big Finish and he's a very instinctive actor. Nothing fazes him! I hadn't met Freema before, but we hit it off straight away," he smiles. "I think it must be biologically impossible not to fall in love with her! She does giggle a lot. And by a lot, I mean all the time. She blames David and the likes of Tony Head for distracting her, but she just giggles anyway cos she's lovely!"

"Gary's been really helpful," Freema reveals between takes. "I've learnt masses doing this! I hope we can do more because it's just so easy, and I know it's gonna look great!"

So, easier than braving the Cardiff cold in January then? "Yeah, now it's up to someone else to do all the hard work," David grins. "And we don't have to put thermal underwear on!" He stares at his watch. "Have we wrapped?!" Apparently so. "But it's four o'clock, that never happens!"

So, as recording concludes on the Tenth Doctor's first 2D outing, how does Gary think the story will be received? "In awe, I hope… and with thunderous applause in living rooms worldwide!" he laughs. "And if they don't, I'll send the Mantasphid Queen to deal with them…"

The what?

"You'll find out," he smiles.

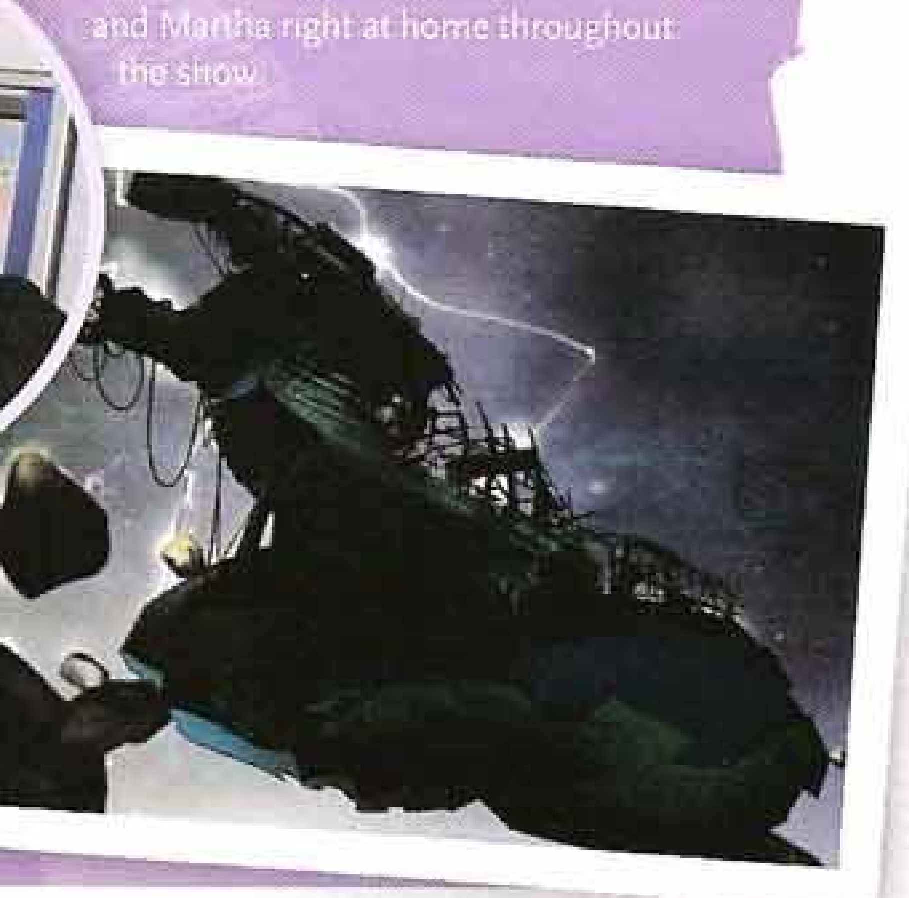
FIRESTEP'S JON DOYLE

Hello, Jon! Tell us about the look of *The Infinite Quest*…
It's a bit like an animated graphic novel, only we're building everything from scratch, and it's a brand new story… with the current Doctor! Because we're working from the ground up, we've built a lot of our spaceships, monsters and robots in 3D CGI, which we'll then render to fit in with all the 2D elements. So we're striving for a consistent feel to the visuals which is very, very graphic!

How well do David and Freema lend themselves to Firestep's unique style?
They both have really strong facial features that are an absolute gift to draw. David has very strong, chiselled features, and his quiff gives him a really, really good profile. The golden rule is that if you can tell who someone is in silhouette, they'll be good to animate. And I'm really happy with the way Freema's turned out. She's just got an incredible, dynamic face and her proportions are fantastic. Such an amazing figure!

And what about the TARDIS?
The TARDIS is the one part of the whole animation which remains utterly faithful to the design on television. It's such an amazing design that we'd be crazy to do anything else with it, so we've tried to incorporate the colour palettes, and the way that the live action TARDIS is lit.

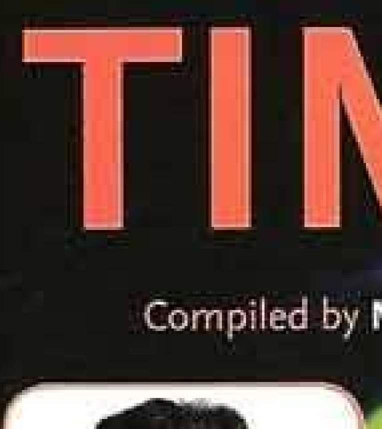
The lighting especially is great for our work: very Manga, very animatable. The green glow coming off the console is awesome, and those lovely orange and golden colours really anchor us to the live-action series. As soon as we go there, we know we're in a safe environment, and it keeps the Doctor and Martha right at home throughout the show.



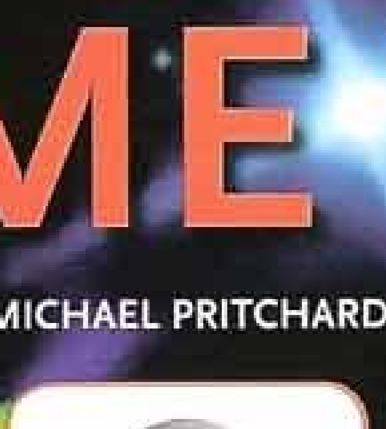
In 1999, four fans embarked on a quest to watch every episode of *Doctor Who,* in order, from the start. This is their ongoing story...

THE TIME TEAM

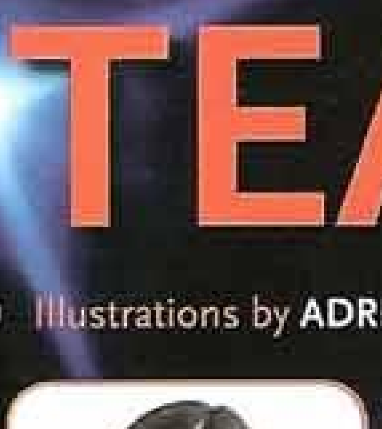
Compiled by **MICHAEL PRITCHARD** Illustrations by **ADRIAN SALMON**



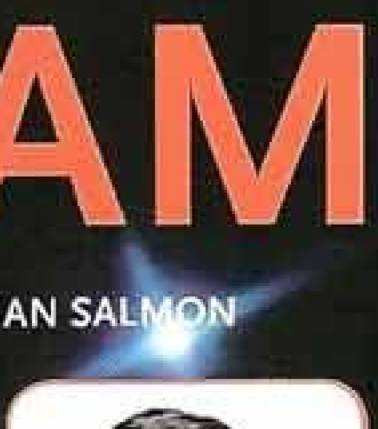
PETER



CLAY



JAC



RICHARD

SNAKEDANCE

We left the Time Team in a merry old state at Christmas, though sadly this was caused by alcohol and not the double whammy of *Time-Flight* and *Arc of Infinity*. As *Snakedance* slithers into Richard's video recorder, the Team are hoping for an upturn. Writer Christopher Bailey's name on the credits inspires confidence. Peter claps. "If this is a tenth as good as *Kinda*, we're home and dry!"

The Team are struck by a hideous sight in the first few seconds. "What the heck is Nyssa wearing!?" gasps Richard. "A deckchair?"

"Don't knock it, it's a change of outfit at last," puts in Jac. "Sarah Sutton's so pretty it'd be hard to make her look bad, though they've tried their best. It's not even 1980s awful, it's just – awful."

"The Doctor not noticing her new look is a good character joke," says Clay. "He's obviously only interested in time contours and anti-matter, not girls." He frowns as the story cuts between the TARDIS, a hermit in some hills, and a conversation between spoilt royal brat Lon and his mum Tanha, queen of the planet Manussa. "This is edited crazily, we keep chopping about with no rhyme or reason. There's no sense of place, either – I don't know quite what's going on, or where."

The Doctor realises the TARDIS has been drawn to Manussa by a dormant force in Tegan's mind – the Mara! "Wow," says Peter. "The first monster given the honour of a comeback since the Sontarans. And Tegan's nightmare is very spooky. "

"The bit when Tegan aged six talks about telling lies is amazing," says Jac. "The deepest we've delved into a companion's psyche since... er, *ever!*"

"The Doctor's being extra-horrid and shouty to Tegan," notes Clay. "Though he's given her an iPod. Very generous." He's referring to a device to block Tegan's dreams which comes with white in-ear headphones (and doubtless shuffle, 60 GB storage and a playlist of Men At Work). He shivers as we see Tegan's viewpoint on the events surrounding her. "I feel very sorry for her, trapped by the Doctor in this soundless world."

The travelling trio emerge into a Manussan marketplace. Also in the market are Lon, Tanha and historian Ambril. "Martin Clunes is wonderful as Lon the bored brat, with nothing better to do than wind Ambril up," notes Richard.

Jac nods. "Christopher Bailey proved with *Kinda* that he's great at creating interesting characters with story functions. The casting's great, Clunes is already such a star..."

"And Tanha and Ambril are brilliant characters brilliantly acted," enthuses Clay. "Is this the same show as *Arc of Infinity?*"

The Doctor follows the royal party into a suspiciously snakey-shaped cave, and gets thrown out as a crank for raving about the Mara's return – while Tegan slips away and gives a fortune teller a very nasty shock. "What a cliffhanger!" shrieks Clay as a snake's skull explodes from her crystal ball and the screen whites out into the end credits. "Fantastic episode. Clever, spooky, full of twists and great images!"

In Part Two, Tegan slips into a nearby Hall of Mirrors. "Nice idea," says Peter. "We know from *Kinda* that the Mara can be trapped by mirrors, so it gives us a start when it faces its own reflection quite happily." Tegan goes on to bewitch fairground carney Dugdale ("That's Mr Lis Sladen, you know," points out Richard). "Even the minor characters like Dugdale and the fortune teller are fleshed out," says Clay. "This is even better written than *Kinda* – but sadly, Fiona Cumming's direction is flat in comparison. The script's doing *all* the work here."

Meanwhile the Doctor's racing about trying to get someone to listen to his fears of the Mara's return. "The bit where the Doctor tells Ambril to call off the Ceremony and he says 'oh, certainly, I'll cancel it right away' is a priceless piece of writing," says Clay.

"Hmmm," grumbles Peter. "I just wish the Doctor wasn't so... impotent! In the stories since *Earthshock*, he just hasn't seemed as capable or authoritative as his predecessors."

Richard nods. "The Doctor's turned into a blubbering fanatic, storming into offices and gate-crashing dinner parties to rant about the Mara. No wonder they think he's barmy."

Clay holds up a finger. "Can I point to the direction again? The script is working hard to instil a growing sense of terror in the background of this decadent, self-obsessed society of Manussa. But that's not accentuated enough on screen – if it was, the Doctor's desperation would seem more appropriate."

After an odd cliffhanger as Tegan's eyes glow red – "very spooky but so what?" asks Peter – Part Three sees the Doctor locked up in the palace dungeon.

"A word here for Jonathan Morris, putting in a superb performance as Ambril's assistant Chela," says Richard.

"Every actor's putting in a superb performance," says Peter. "Like Clay says, the Manussan culture is so well drawn. What a difference it makes to have good actors treating the piece as serious drama."

"Because – for once – it is," says Clay. "Not cod-serious like the last two gormless runarounds, but a rounded, adult piece of work in every detail." He nods to the screen. "Lon contemptuously using Ambril's greed for fame to get the Mara access to the Great Crystal it needs – what other story has had such inventive, well motivated plotting?"

"Christopher Bailey has already proved that he's great at creating interesting characters, and luckily the casting here is just as brilliant..." JAC

"Ambril finding the zombie Dugdale in the hidden cave chamber is super-creepy," nods Jac. "The only weak spot so far has been the Doctor and Nyssa stuck in a cell for most of the episode. The rest of the story is so strong it feels a let-down every time we pop back to them."

"Nah, they're not just banged up as per, they're working out the truth," retorts Clay.

Richard sits forward as the Doctor and Nyssa learn the truth of the Mara's origins. "The revelation that the Mara was created when the Manussans engineered the Crystal 800 years before is fascinating. It grounds the mystical nature of the Mara in the rational SF Whoniverse in a very elegant way."

"Did you just say 'Whoniverse?'" giggles Peter. "I haven't heard that in years. Very 'Old Fandom'. You'll be saying 'pseudo-historical' or 'romp' next!"

Chela finally frees the Doctor and Nyssa (after a scene where queenly Tanha embarrasses him by confiding in him about her family problems – "Fab!" says Clay, "Imagine if the Queen opened up to you about Charles!"), but Lon is waiting with a sword-waving guard to chop 'em down.

Part Four, and the Doctor and co are spared the sword by Tanha, but it looks like it's too late as Lon is all dressed up to go the Ceremony and bring the Mara back to enslave Manussa. "Martin Clunes looks a right wotsit in that costume," says Richard.

"All national and ceremonial dress is silly, it's traditional," reckons Peter.

The Doctor, Nyssa and Chela head for the hills and meet the old hermit Dojjen the Snakedancer. "Nice that these important bits are shot on film," says Clay. "The telepathic conversation between the Doctor and Dojjen is great – I like the Doctor saying he must save Tegan because it's all his fault, which shows he really *does* care. And it's apt that after all his rushing about, Dojjen tells the Doctor all he needs to do is be still to defeat the Mara."

"In some ways, these mystical bits work better than in *Kinda* – all the 'fear in a handful of dust' etc, and the Mara being created out of negative thoughts," says Jac. "I love how the ceremony is a bastardised representation of real events: the fear, despair and greed that Lon symbolically rejects are the things that brought the Mara's victims – Tegan, Lon, Ambril – into its clutches this time round."

The Mara appears – and it's giant snake time again! Richard shrugs. "OK, better than *Kinda*, but still not as horrifying as it should be. And I'm not sure what happens at the end. Did the Doctor finding his still point block the Mara, or did he channel the Snakedancers through the crystal?"

"Dojjen could have been more helpful," says Peter. "Why not just tell the Doctor how to defeat the Mara? And if he's that bothered about the Return, why not go with the Doctor to ensure it doesn't happen? Come to think of it, if the Doctor hadn't found him, Dojjen would have sat playing with his snake while the planet was taken over!"

"Gah!" snorts Clay. "Dojjen came to the city to find the Doctor and pass on the answer in the only way possible. It's all there if you pay attention!"

"Okay," says a suitably cowed Peter. "That was rather good, though."

CLICHÉ COUNTER

Deaths on screen so far

00872

One or more of the regular cast rendered unconscious

00176

One or more of the regular cast incarcerated

00230

"I concur with the verdict," smiles Jac.

"'Rather good'?!" snorts Clay, who's doing a lot of snorting tonight. "That was the best script *ever* in the history of the series so far. Holmes and Whitaker and co all wrote brilliant *Doctor Who*, but Chris Bailey is a wonderful writer full stop and brings that to *Doctor Who*, taking everything we know and love about the series and pushing it in a new direction. If it had been directed with more energy and atmosphere it would have been the best story ever."

"Why don't you just marry *Snakedance*?" smirks Richard.

"I'd marry Christopher Bailey if he asked me," Clay goes on. "Best writer so far, end of!"

MAWDRYN UNDEAD

In contrast, Peter *Time-Flight* Grimwade's name on the writing credits of *Mawdryn Undead* doesn't inspire much confidence, or any offers of marriage from the Team. The story begins with, er, two public schoolboys stealing a car. Jac frowns. "Very odd. I suspect most of the audience would find it easier to identify with Daleks than posh boys in boaters..."

"This lad Turlough makes an instant impression," notes Clay. "But why's he calling his mate Ibbotson fat? He isn't. At all."

The car sets off through the school gates and Peter's happy. "Love the music, very jolly."

"Have you gone barmy?" splutters Clay. "It's so embarrassing. Why are we being asked to care about these *Beano* antics?"

The answer comes when the car crashes and Turlough floats out of his body to be confronted by a familiar sinister face – the Black Guardian, last seen cursing the Doctor at the end of *The Armageddon Factor* in 1979. "Knew it was a mistake to ditch the Randomiser," sighs Peter.

Clay grumbles. "Turlough's having an out-of-body experience; shouldn't that be spookier? It looks like he's wandered into the *Chockablock* titles. Gah, these directors!" He gasps when Turlough says 'I hate Earth'. "What, so he's an alien? And that's just thrown in to the conversation as if it's not significant at all? Utterly bizarre, as if we've missed a scene... what's the next thing they're gonna throw at us?"

"Only the friggin' Brigadier!" shouts Richard as Turlough returns to his body, having agreed to kill the Doctor, and is greeted by the stolen car's owner. "And he's finally got rid of his wonky moustache!"

"The Brig in civvies, clean shaven?" frowns Peter. "He's a teacher? That doesn't feel right..."

Jac swoons. "But isn't it fantastic to see him? Hurrah for the Brig!"

Up in the TARDIS, the Doctor avoids a 'warp ellipse' by landing aboard an ornately decorated red spaceship. "Must be Turlough's ship, I guess," reckons Clay. "It looks like the foyer of a New Romantic club. I expect Nyssa to start gently grooving to Visage at any moment!"

Then a lot of things happen – and to explain them all would take up the rest of this article, but suffice to say that Turlough, egged on by the Guardian, ends up in the TARDIS. Clayton sits up. "Whoah! Have we missed another scene? We go from the Doctor finding Turlough to the Doctor setting off to Earth with him in the transmat capsule. Shouldn't we have seen their meeting? Without it, I've no idea what the Doctor thinks is going on; does he know Turlough's an alien, or what? What account did Turlough give of himself? So confusing..."

Clay's brow wrinkles even further at the end of the episode as Turlough lifts a rock to bash the Doctor's head in. "The Black Guardian told Turlough he was good and the Doctor was evil – but now he says to kill the Doctor 'in the name of all that

is evil!' Can't he keep his big trap shut? And he looks so daft with that bird on his head."

Part Two sees Tegan and Nyssa follow the Doctor to Earth in the TARDIS – but something's wrong. In the transmat capsule is a badly burnt figure... Richard frowns. "Nyssa and Tegan jump to the mad conclusion that this is the Doctor but he looks nothing like him."

"The stranger does latch on to the word TARDIS, and they've seen the Doctor regenerate," points out Jac. "I buy it."

"Ah, David Collings," sighs Clay. "The best Doctor Who we never had..." He sits forward as the Doctor tries to work out what's happened to the girls and why the Brig has lost his memory. "I'm getting intrigued. I wish the Turlough plot wasn't in this story, as the rest of it is satisfyingly mysterious." His lip judders as the Brig takes the Doctor to his grotty quarters. "Lovely idea, to bring back an old friend and see how they've changed for the worse."

The Doctor jogs the Brig's memory – and we get some rather nice flashbacks. "This works better than the flashbacks in *Logopolis* and *Earthshock*," says Richard. "The music's lovely."

Peter nods. "Unfortunately, it reminds me of the days when the show had really good monsters like the Yeti and Axons."

"Seeing Sarah Jane reminds me of the days when the show had really good companions," sighs Jac.

When the Brigadier tells the Doctor he once met a girl called Tegan the story takes a clever twist. "Flipping heck!" Clay exclaims. "Tegan's gone back to 1977 and the Doctor went to 1983! That's just made everything ten times more mysterious."

In 1977, Tegan meets the newly-retired Brig at the school. "The Brig that we know and love, 'tache and all!" beams Peter. "Dear old Nick Courtney, he's still got it!"

But then the emphasis switches back to Turlough, who's telling the Headmaster about his dodgy deal with a certain bird-perching villain. Richard snorts. "How thick's Turlough? Anyone who thinks a headmaster would believe you're an alien and that you've made a pact with an ethereal being to commit the murder of a time traveller has to be dumb!"

Turns out the Head is the Guardian, though. Clay shakes his head. "These scenes are inept. The Guardian seems to hypnotise Turlough, saying 'you shall be consumed with my purpose' – Mark Strickson does some 'possessed' acting – but when Turlough wakes up he's back to normal. Gah!"

The episode ends with Tegan and the '77 Brig rushing back to Nyssa at the TARDIS. Inside the stranger has donned the Fourth Doctor's coat and there's brain erupting from his head. "I never thought we'd see a cliffhanger about a misplaced bowl of bolognese," says Peter.

A *lot* happens in Part Three, but if you want me to tell you here that means no *Gallifrey Guardian, Production Notes*, or 10th Planet ad. Suffice to say, the Team don't like the costumes worn by the rejuvenated Mawdryn and his fellow undead. "They look like they're wrapped in marshmallow Flumps," says Clay. "It's made me want a Flump, actually..."

As the complex story unfolds, Peter sighs. "It's gone all technobabbly and my mind's starting to wander. And the Time Lords become even less impressive now we know that these B-list aliens can steal their technology."

Jac rolls up her sleeves. "Right you lot. I love this to bits. If you can get over the enormous coincidence of Turlough, the Brigadier and Mawdryn all ending up in the same place, it's fabulous. For a start, it actually uses time travel in the story. The curse of immortality is fantastically creepy, as are the mutants. And all the elements dovetail cleverly – things like the TARDIS homing device and the problem of meeting yourself in another time zone work naturally in the context of the story. The conceit of the two Brigs is gorgeous – it works on a story and a character level. SO THERE!"

In Part Four the Doctor is forced to give his remaining regenerations to the undead mutants, or Nyssa and Tegan will die from a 'mutative catalysis'. "Very dodgy plotting," says Richard, daring Jac's wrath. "How does Mawdryn know that Tegan and Nyssa are infected by the mutation – and why aren't the Brig and the Doctor? And is there a reason why the girls couldn't just transmat to Earth?"

"I'm disappointed in Tegan and Nyssa being so eager for the Doctor to give up his lives for them," says Jac. "It's not as if having to stay on that ship for the rest of her life would have made much difference to Nyssa, who never goes out anyway."

"The whole thing's baffling," says Clay. "And the Guardian's rant about wanting 'the humiliation of the Doctor' is pitiful. What's he gonna do, laugh at the Doctor for a few years, going 'Ner-ner-ner'?"

Thankfully the Doctor is saved when the two Brigadiers release the energy needed to make the undead... dead. Somehow. "Tegan's thank you to the Doctor is rather touching," notes Richard. "But with Turlough aboard, we're back to three companions. Have they learned nothing?"

"The Turlough plot doesn't seem to fit this story – the rest of it's more satisfyingly mysterious!" **CLAY**

Clay sums up. "Well, I enjoyed Part Two. I love Turlough and the Brig. But that was a right old mess – no pace or atmosphere, dull dialogue, and the incidental score was barmy. And what does the Doctor think of Turlough? What does he think his crystal is? Has the Guardian gone? Oh my head..."

"I'm having the last word today!" shouts Jac. "I loved that story. Clever, moving, haunting. And I even liked the music!"

AND **YOU** SAID...

"It's at about the time of *Snakedance* that *Doctor Who* scripts sometimes forget to tell us the names of characters when we meet them or remind us of their names later on. Chela and Tanha's names are only said in passing once or twice. I don't think I caught them until the fifth viewing as a kid, and that was only because I was making out hand-written cast lists..."

STEVE MANFRED USA

"The cliffhangers are brilliant: the first two for being creepy, and the third reminding us that Sarah Sutton really can let out quite a scream!"

JAMES BEAMISH E-MAIL

"The Doctor made it very clear he didn't want her back, and now the Mara's returned in her mind. You'd think Tegan would re-assess her decision to re-join the TARDIS crew after all that!"

STEPHEN MARTIN HINCKLEY

"Ambril must be very dim not to work out the 'Six Faces of Delusion' but it's not just a marvellous character moment but a great joke about people who collect things but never take them out of the wrapping and play..."

ALEX WILCOCK ISLE OF DOGS

"What a daft outfit for the Black Guardian, complete with a stuffed bird on his head ! Not nearly as effective as his sleek appearance in *The Armageddon Factor*. And the show wasn't exactly crying out for his return to begin with..."

ALAN SHERIDAN E-MAIL

"This, and the following two stories, would actually work perfectly well without the Black Guardian, proving again the questionable nature of the 1980s 'please the fans' policy."

ROBERT KEELEY BEAMINSTER

"Neill Gorton eat yer heart out! In *Mawdryn Undead* witness what a BBC make-up crew could conjure up with some face paints and a bag of Super Noodles!"

DAVID SNELSON E-MAIL

JOIN THE TEAM...

In DWM 382 the Time Team are in celebratory mood, settling down to *The King's Demons* and *The Five Doctors* – and we want to hear *your* views on these stories too! Send them to the editorial address on p10, or by email to *dwm@panini.co.uk* (marked 'Time Team' in the subject line) by 2 April, ta.

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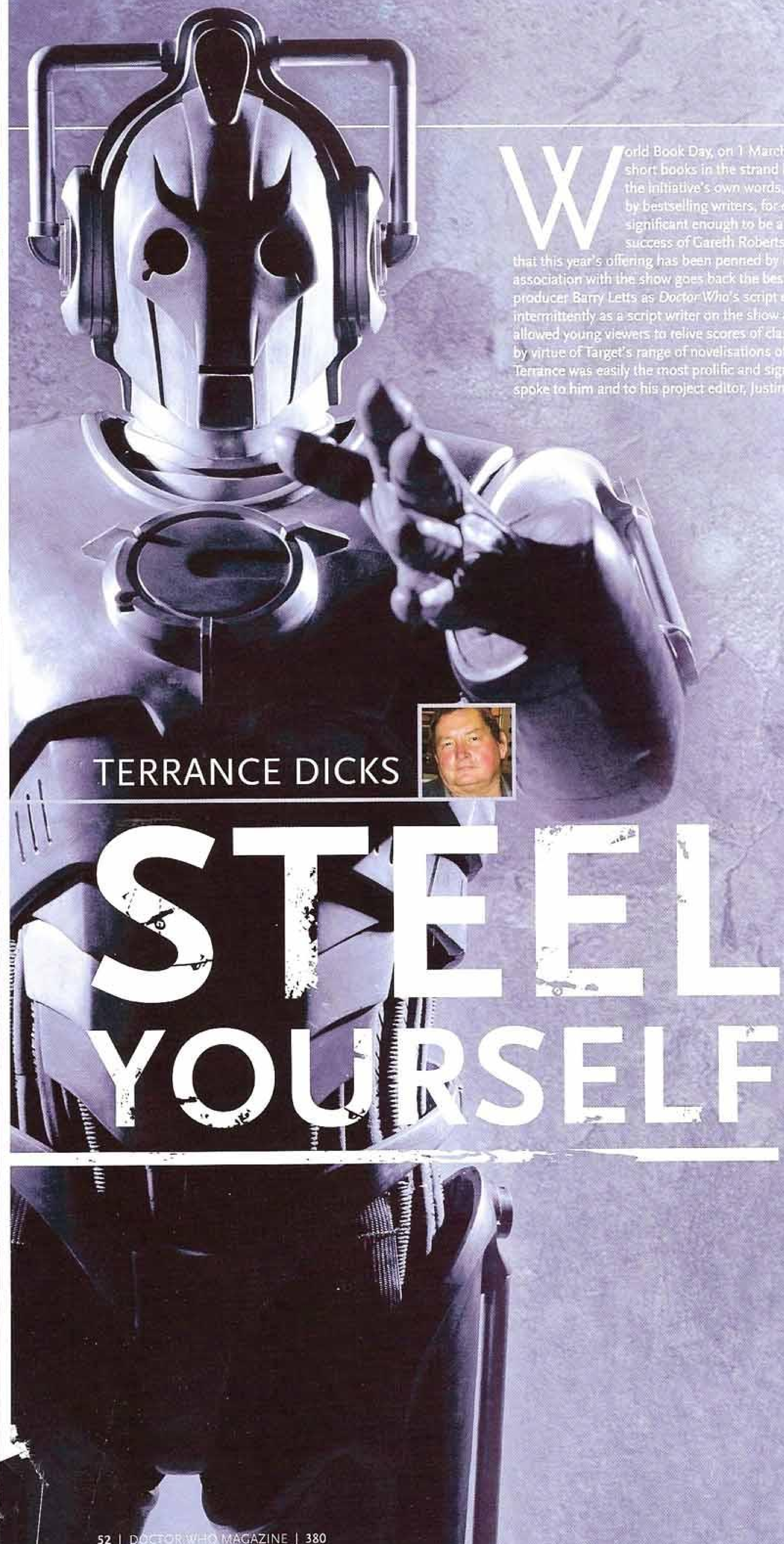

TERRANCE DICKS

STEEL YOURSELF

World Book Day, on 1 March is again to be marked by the release of short books in the strand known as 'Quick Reads', designed, in the initiative's own words, 'to provide fast-paced, bite-sized books, by bestselling writers, for emergent readers'. *Doctor Who* is again significant enough to be a part of that initiative – following the success of Gareth Roberts' *I Am a Dalek* in 2006 comes the news that this year's offering has been penned by *Doctor Who* legend Terrance Dicks. His association with the show goes back the best part of 40 years, having worked alongside producer Barry Letts as *Doctor Who*'s script editor right through the Pertwee era, and intermittently as a script writer on the show after that. More relevantly, though, he allowed young viewers to relive scores of classic stories back in the pre-video age, by virtue of Target's range of novelisations of TV's *Doctor Who* adventures, to which Terrance was easily the most prolific and significant contributor. **DAVID DARLINGTON** spoke to him and to his project editor, Justin Richards, to find out about *Made of Steel*...

Justin Richards: *I Am a Dalek* did well – it was one of the best sellers of that Quick Reads series. It's nice to have been asked again, especially when there aren't as many slots to fill as before. It was my idea to invite Terrance to contribute – it seemed to be exactly his sort of thing. He's got experience of writing to order, and of using a restricted vocabulary – and, for me, Gareth's book was reminiscent of the best of the old Target novelisations, in terms of tone and approach. And so who better to ask than Terrance?

Terrance Dicks: I wasn't expecting to do any work connected to this new series. *Doctor Who* now seems to be made by people who grew up reading my *Doctor Who* books at their mother's knee! They're always respectful, and they asked Barry [Letts] and me to the première of *Rose* – but obviously, if you think about it, they don't want us to make the show, they want to do it themselves! I've had my go, and I was quite prepared to take a back seat. But I was pleased when Justin asked about this. I've written a number of *Doctor Who* novels for him before, and I've always said I've got the freelance mentality – I'm incapable of turning down a job! They wanted it, as always, fairly quickly – I think that's one of the reasons why people come to me, because I can do these things quickly. And it was short, so it wasn't too onerous!

Terrance, were you aware of the Quick Reads initiative before becoming involved in it?

Terrance: Yes, I'd seen *I Am a Dalek* in the shops – I bought it, actually, and thought it was rather nice. These are shorter books than usual, and written with a view to aiming them at people with not very strong reading skills – but I didn't have to adapt my language, or anything else of my usual approach. But then, I write in a simple style anyway. I did occasionally change a long word for a simpler one, but that's about as far as it went. I'm really used to short books – this was almost as long as one of those old Target novelisations. Which I must admit, did have a way of getting shorter and shorter as the pressure piled up! The earliest ones are longer, but I think I used to reckon on those being about a hundred pages of my A4 manuscript. I think this was 80 pages, so it was fairly close!

And you've added another Doctor to your collection! You've written, to some extent, for every single one of the twentieth-century Doctors, but this is the first time you've written for one of the new models...

Terrance: Well, I have this theory that the Doctor is always the Doctor – he changes superficially, but his attitude doesn't change. Almost the only editing that Justin did on my first draft of *Made of Steel* was to put in an occasional extra joke for the Doctor, to be more in the style of David Tennant. But I've been watching the series, so I had a fair idea of his style and it was really just a couple of lines here and there. Except for a few tiny points, Justin was very happy with the book as it was – but of course he had to send it off to Cardiff to be approved by the people there. And I said to Barry at the time, "I'm now being subjected to the judgement of people I first knew as adoring fans!" But I do think it's very nice that they're happy for me to contribute...

Have you been keeping up with the series? How do you find it compares to your days on the show?

Terrance: Yes, I've kept up with it. I'm tremendously pleased that it's been such a huge success. There's a lovely thing I read somewhere, of Russell T Davies saying that before it went out, he had all his excuses ready! Saying "It's just a cult show, obviously you're not going to get many viewers" – a whole string of excuses, and he didn't have to use any of them. I'm very pleased it's had that sort of impact – such an impact that apparently the DVDs of the shows from my era are selling very well!

> "The series has had such a big impact, that apparently the DVDs of the shows from my era are selling very well too!"

Something that seems unprecedented is that *Made of Steel* will be in the shops, featuring new companion Martha Jones, before anyone has seen her on TV. What was the thinking behind that?

Justin: The Quick Reads people decide the release date, tying in with World Book Day, so we've been battling to make their schedule! But my first thought, actually, was that we wouldn't have Martha in, because of that schedule. One of the reasons why the first set of Ninth Doctor novels came out after the series had started was that Russell, in particular, didn't want people coming to meet Rose and the new Doctor through the books before they'd met them on the television. So my assumption was that we'd produce a Cyberman story featuring just the Doctor on his own – a good reason for using the Cybermen was that we wouldn't have Martha there to ground it in the world of the TV series. But it turned out that Russell was very keen that we use Martha. So that's what we've done!

Terrance: I got sent three scripts, I think, from the new season, under the most blood-curdling secrecy. They've been locked in my office and shown to no-one, and there they'll stay until the series is over! And, presumably so they can track down the source if a script goes astray, they've got my name printed all through them. Which I thought was actually a rather nice connection – I've got my name on the scripts for the new series! I was delighted...

And what did you make of what you were given about Martha?

Terrance: Well, of course, Freema has appeared before, as another character [in *Army of Ghosts*], so I knew at least what she looked and sounded like, to an extent. And there are certain things which I think are almost a given, anyway. You know that a companion is going to be strong, independent-minded and feisty. She's not going be feeble, wishy-washy and lying down screaming "Doctor, come and rescue me!" – not these days! So Martha is, similarly, a strong, independent character. In fact, they did give me one little note upfront, saying "in the bits where she gets captured, don't have her act the victim" – but I wouldn't have done that anyway. Plus she cheeks the Doctor a bit, it's that kind of relationship...

What about the Cybermen? Were they part of the thinking from the start?

Justin: Well, yes – the Daleks had been very successful last year, and it's good, with this sort of thing, to have a 'hook' for it like that. It's difficult to use these recurring monsters without a lot of hassle about how they fit into the narrative of the series – you know, how can there be a Dalek, or in this case Cybermen, still around? And also, obviously, with Daleks and Cybermen you have to seek out extra clearances and approvals. But one thing about this Quick Reads initiative is that it's something a bit special – it's for a good cause, in effect – which makes everybody that bit more enthusiastic about making it happen, which greases the wheels a little bit.

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DOCTOR WHO
Made of Steel
BY TERRANCE DICKS

Terrance: The brief from Justin was that they wanted a book with Cybermen in, and obviously with the new Doctor and companion, but that was the extent of the brief, so I then took it from there. I remember Justin said "There is a slight problem – the Cybermen were all wiped out in the void" – but we worked out a way around that, which is that some Cybermen were created on Earth who hadn't been contaminated by the void. I compare them somewhere in the book to the situation in World War II, where we had ready, in case the Nazis invaded, a 'stay-behind' squad, with a little secret hideout and supplies.

▲ *Although the Cybermen were pulled back into the void in* ***Doomsday, Made of Steel*** *reveals that there were some survivors...*

▼ *Terrance with Jon Pertwee during filming of 1973's* ***The Time Warrior.***

And World War II is a subject you've always been keen to plunder for inspiration!

Terrance: Oh yes – Nazis and vampires every time! So what we have is this small, stay-behind squad of Cybermen, desperately trying to put things right and get their Cyber-army back from the void. Which is about all they can do, really; there's only three of them, they can't invade Earth on their own! In a sense, the book wrote itself from that point – I was thinking, okay, there's only three of them, they're in hiding... what can they do? And from that, it all came together. I've got the DVDs of the last series, so I described their physical appearance quite authentically – with their slight change in appearance from the old version. But that's very much a design thing, the character of them hasn't changed much, they're still the same old emotionless Cybermen. Although I've always said that all these creatures that are supposed to be emotionless, like the Daleks and Cybermen, are in fact highly neurotic, and tend to go into screaming tizzies at the slightest provocation! But they're a good, strong, traditional monster, which is rather nice – I'm sure in Cardiff they're bending over backwards not to repeat too much from our day, but a fair number of old enemies have cropped up. After all, they started out with our Autons!

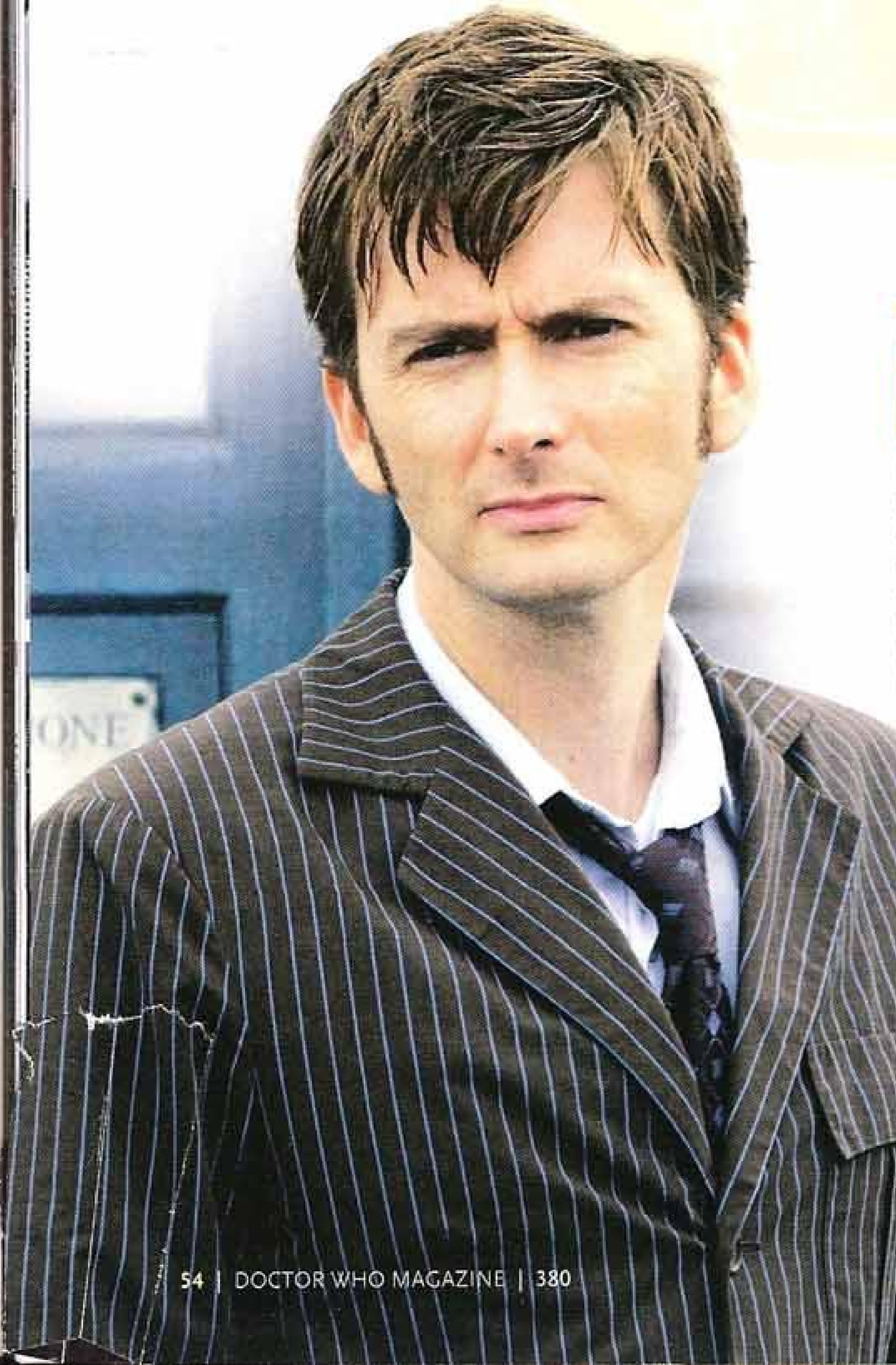
So is the *Doctor Who* 'Quick Read' likely to become an annual event?

Justin: I don't know! This is a thing you do by invitation rather than by pitching, so it's terrific to have been asked twice. Quick Reads seems to be doing well as an initiative, so if they continue, it wouldn't surprise me if they asked us again – given that we've struck gold twice...

Script Doctors

"Doctor Who has reminded me why I wanted to write in the first place..."

Stephen Greenhorn



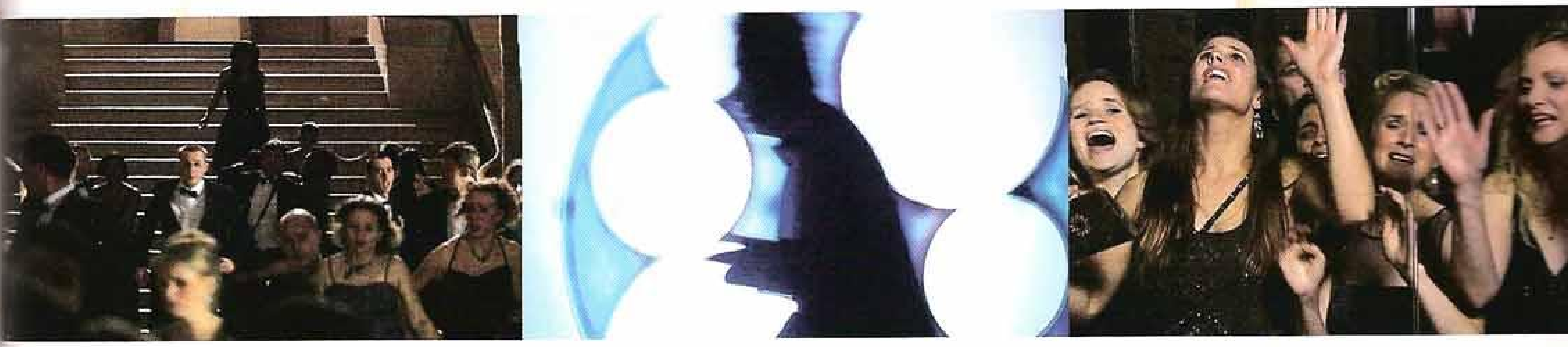
INTERVIEW BY
DAVID DARLINGTON

The Lazarus Experiment has more-or-less completed production by the time of our meeting in the middle of a particularly drab Glasgow winter. "But I've not seen it yet!" writer Stephen Greenhorn muses mournfully, as he grabs the milk for the coffee from a fridge decorated with a huge portrait of Celtic legend Henrik Larsson. "I think they're still doing all the CGI..." Not that he has time to worry, as he's not only suffering badly from the same cold that I've caught – told you it was a Glasgow winter – he's currently hard at work on the musical *Sunshine on Leith*, based on the songs of Fife duo *The Proclaimers*. Something of a departure from *Doctor Who*? Yes indeed, but you don't know the half of it yet...

So, Stephen – how did you get started in writing in the first place? From a quick scan of a list of your credits, it seems to have been a fairly wide-ranging career you've had...

Stephen Greenhorn: It's entirely haphazard! Writing, I've always dabbled in – I remember at school being asked to write a story, and where other people would do half a page, I'd hand in five pages... much to the annoyance of the teacher who had to mark it! So I think there was always something there – an overworked imagination, or a need to go on at length about things. When I left school I went to Heriot-Watt University in Edinburgh to study physics, because I wanted to be an astronaut – but the maths was just impossible, so I left after a year and went to Strathclyde University to do a general arts degree. The consequence was that I got the chance to do a practical theatre studies class in the third year, where you did a little bit of acting, a little bit of directing, a little bit of set design – and I realised that I couldn't act, didn't want to direct, so it kind of narrowed down, and I wrote a play, which ended up being performed – and then I got asked to write jokes for Radio Scotland, and suddenly I was being paid to write. So it was completely accidental, but quite exciting.

I started doing a lot of radio work, and then came back into doing theatre things, and was taking it more seriously,



▲ *Panicking crowds, lots of running and attractive ladies hammering on glass doors – all in store in Episode 6!*

being more hard-headed about it. The Scottish theatre company *7:84* put on a play of mine, toured it and took it to the Edinburgh festival. It was a kind of Greek tragedy, but set in a Scottish fishing village, and for some reason somebody – and I still don't know who – saw this play and thought "He'd be really good writing for *The Bill*." That was my first step into telly, which was exciting – I did a couple of episodes of *The Bill*, but I was still working in theatre, at Paines Plough. Vicky Featherstone was running it at the time, she's now at the Scottish National Theatre, but she also had contacts in telly. She was working with the writer Ashley Pharaoh on a show called *Where the Heart is*, which was just about to get its second series. I ended up doing two episodes of that, which was kind of my apprenticeship in telly.

It seems that you'd had quite an eclectic set of gigs – 7:84 being highly political and grounded in social realism, but *Where the Heart is* being a cosy Sunday night thing. How do you jump from one straight into the other?

You're right, my CV doesn't make any sense! My criterion, whenever I get offered something – and this was the case on *Doctor Who* – is: is this going to be interesting and challenging? I get asked to do things all the time – I did a recent TV adaptation of Jean Rhys' novel *Wide Sargasso Sea*, and suddenly got all these nineteenth-century romantic adaptations offered to me, but I thought "I've done that, I want to do something else now." Those early things like *Where the Heart is* were mainly about learning to write for telly, and they were great because the people working on them really took you through the ins and outs, the absolute practicalities of script layout, the procedure through treatments and rewrites, the discipline of what's possible and not possible within budgets, and about the length of things. So it was that kind of training ground, but it was never plotted out as a career arc – the TV stuff was just an interesting adjunct to my theatre work, whereas now it's kind of flipped over. Vicky's sister Jane is a TV producer, and she worked for a company that asked me to write a TV series called *Glasgow Kiss*. Jane was the producer on that, and that was the first thing that I'd 'authored', if you like – it was *my* six-part series, and that became a kind of calling card in terms of other projects for TV.

What's interesting about working on *The Bill* and *Where the Heart is* is that the experience of working with existing characters and taking on a format and a tone and a style that already exists, and that you cannot screw about with, is really important in terms of coming on to *Doctor Who*. If I'd only written things that I'd originated myself, I think it would be much more difficult to step into an existing series like that and not feel confined and thwarted by the fact that I wanted to ask questions of the Doctor's sexuality or kill him or something – because the discipline of working in someone else's series is a really specific one, and I think those two things equipped me most in terms of stepping in to what Russell was doing with the new *Doctor Who*. I think people get thrown sometimes when they see you developing a serious fact-based drama about the Paddington train crash at the same time as creating a soap opera for BBC Scotland [*River City*] – but if they're both things that give you a way of saying things that you want to say, then really the genre's not that important. There's a cynicism abroad – which is paralleled a little bit with attitudes to sci-fi and popular drama, in the way that the original *Doctor Who* was seen to be children's stuff. The attitude within the BBC, with some of the people developing *River City*, was "It's only soap opera." The assumption that makes about the audience is that you can give them stuff that you don't have to care too much about, because they're not a 'proper' audience. I used to stand up at meetings and say "How much TV drama did *you* watch this week? Because the audience that we're putting this out for will probably have seen *EastEnders*, *Corrie*, *Hollyoaks* – they are the biggest consumers of TV drama." With the early episodes of *River City* I was trying to write, they kept trying to push me to over-write.

There's a difference from theatre writing, where the dialogue has to carry so much because you can't guarantee that the back of the theatre will see all of the detail, but on TV the image, the shot, that single stage direction – 'he reaches out and pats her shoulder, he leaves his hand there a moment longer than ▶

▼ *Below: Writer Stephen Greenhorn.*
Photo © David Darlington

▼ *Below left: Kabooom!*

▲ *Top: David Tennant had to read through* ***The Lazarus Experiment*** *with only the production staff to perform with!*

▲ *Above: One of the Cat People from Rona Munro's 1989* ***Doctor Who*** *serial* ***Survival.***

◀ necessary' – that's the thing that, if an audience is paying attention, they'll really pick up on. The TV audience is really sophisticated now. You can cut-cut-cut much more quickly, because the audience is so used to that pace of music videos, especially a younger audience.

Having developed a soap and produced all this other TV work, what specifically was it that brought you to the attention of the *Doctor Who* people?

Begging! I'd written a lot of serious telly, some which didn't get made. I'd spent a while developing a series about the privatisation of the NHS which got spiked because it was too political, and then I spent a long time working with a *Panorama* journalist on a drama about the Paddington train crash and the inquiry afterwards, about the privatisation of British Rail. There's a recurring theme here! On the back of that I had spent a long time developing this project about the diamond industry in Africa, about how the trade in rough diamonds is very strictly controlled by one company. That also got spiked, one traumatic night – I think the BBC wasn't convinced that an audience would follow something where most of the story was set in Africa, and they had a conspiracy thriller in development which I think became *The State Within*, so they decided to go with that rather than my diamonds thing, which was a real kick in the teeth.

At that point, I said to my agent that I needed a break from these kind of intensive, researched, serious things, and to do something fun and straightforward. We spoke to Jane Featherstone, who's now at the production company Kudos, who was working on a project with the producer Elwen Rowlands, who used to be script editor on *Doctor Who*. Jane said "We've got this book *Wide Sargasso Sea* – you probably won't like it, it's a romantic costume drama, and BBC Four wants to tie it in to the BBC One production of *Jane Eyre*." I read it and said "It's *great*! Yes, let's do a bodice-ripping period romance!" So I did that and it was good fun to do, adapting original material, which is tricky but interesting. It happened really fast, for various reasons, which meant that instead of doing lots of preparation, I went straight off and wrote the first draft in three weeks. Once they got the first draft they committed straight to pre-production, straight through the whole process in a few months. Julie Gardner was the executive producer on that – it was done through BBC Wales – and she was great to work with as well. So I'd had these two great producers, Jane and Julie, and I was speaking to my agent saying what a relief it was to do something like that – it's not 'your thing', it's something different.

And also the relief of something getting actually on-air? You can spend a career in development hell...

Absolutely. My agent asked if I'd want to do something else like that, and I said that ideally I'd really like to do a *Doctor Who*... but that that was never going to happen! She suggested speaking to Julie, because she was the executive producer on *Doctor Who* as well, which I hadn't twigged. The first series had gone out by this time, the second series was being shown, and they were in the process of putting together the third series. It was about May last year. I'd watched *Doctor Who* and loved it, it looked like the best thing on the telly and the most fun to write for.

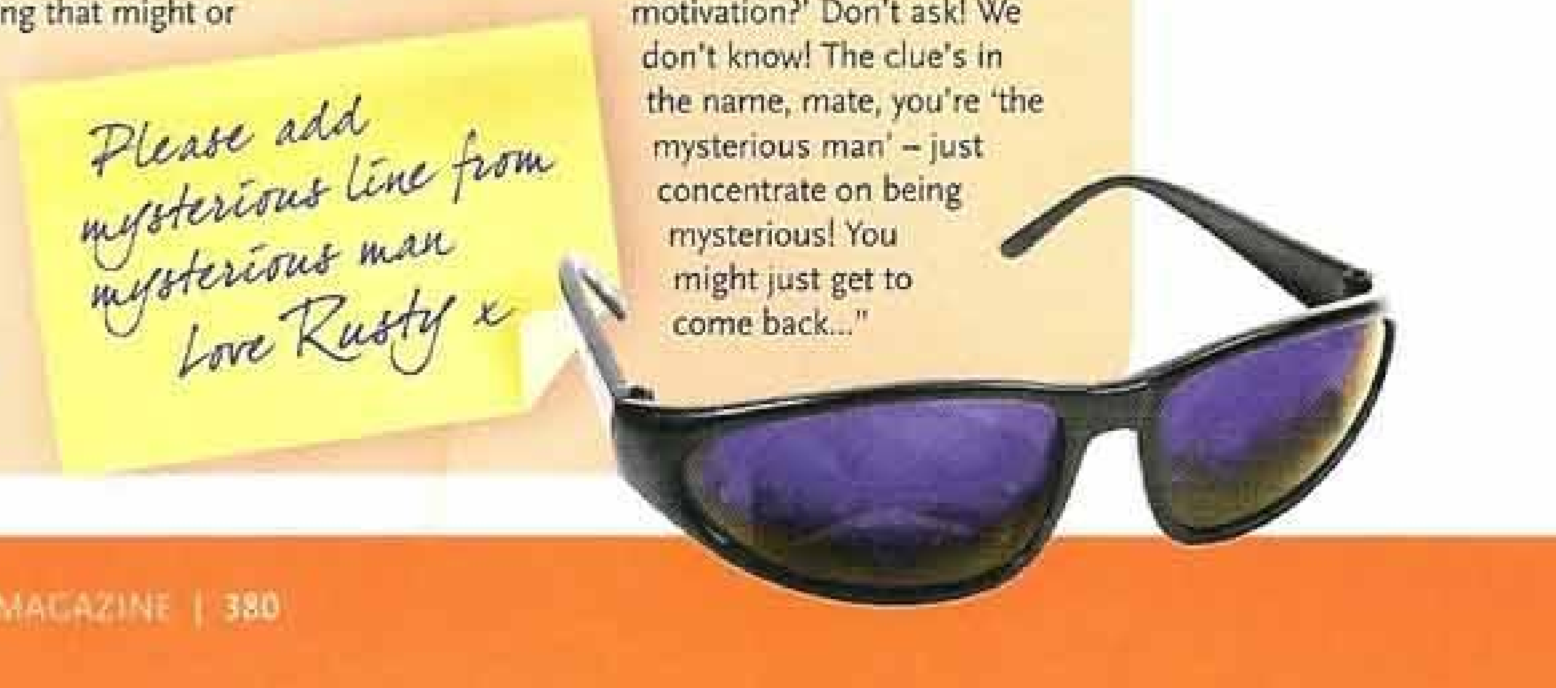
Was it a thing you'd been aware of before the 2005 'comeback'?

Oh yes, but when I went to a *Doctor Who* writer's dinner, and met Paul Cornell, he later described me as 'less steeped in fandom'. My *Doctor Who* 'fandom' is specifically telly, I've not wandered off into the novels or the online stuff or the radio plays, my knowledge of it is specifically through the TV shows from Pertwee through to Davison, and now the 'reincarnation'. If someone had said, "Do you want to write a radio *Doctor Who*?" or something, I wouldn't know how to do it – the only way in for me, into that 'canon', would be through the telly.

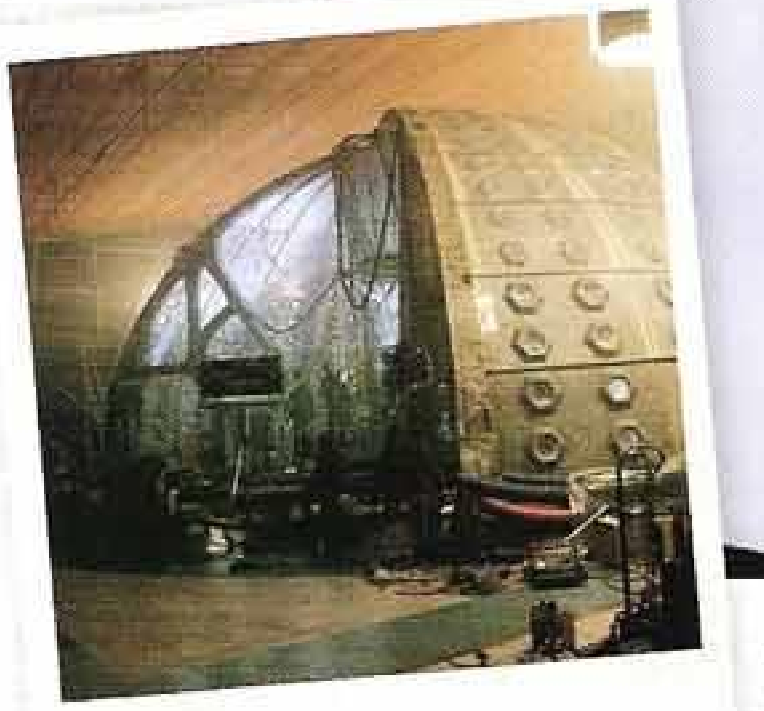
When it finished the first time round, in 1989, I was a beginner playwright, but one of the other playwrights that I sort of knew was Rona Munro [writer of the 1989 story *Survival*] – who's now a really good friend of mine, but at the time I was excitedly thinking "Not only are you a famous Scottish playwright, but you've just written *Doctor Who*!" As a kid growing up, you can't believe that someone you could reach out and touch, someone you could have a pint with, had actually written for this show that you'd watched for 20 years. Coming onto the current series, you're constantly reminded that it still has that effect. My partner's nine-year-old boy is completely unawed by me, but his friends are starstruck, and that was what I was like when I met Rona – and as it turned out, she'd

Who built the arc...

"Russell asked me to put a line into my script! It was towards the end of the scripting process, and Russell phoned up and said 'Can you put a line in for me?' He told me the line, and he wanted the exact words he gave me – I assumed because he was sowing the seeds of something that might or might not happen later on. I asked what it was for, and he said 'I'm not sure yet!' So we put this line in, this enigmatic line from this mysterious man who pops up in Episode 6. And after I'd been down to visit the set, Simon Winstone phoned me up the next day and said 'Did that actor grab you at any point?' Apparently the actor who'd been cast in that role had been wandering about the set the previous day, saying 'What's my motivation?' Don't ask! We don't know! The clue's in the name, mate, you're 'the mysterious man' – just concentrate on being mysterious! You might just get to come back..."



written this iconic thing that turned out to be the very last one. She tells this great story, that about five years after *Survival*, she was at some supermarket checkout, and the guy swiping her credit card looked at it and said "Rona Munro!? The Rona Munro that wrote *Survival*?" Now, apparently in *Survival* there's one piece of plot logic which, if you didn't think about it very carefully, looked like a flaw – I can't remember what it was now! – and people like this guy would come up to her and say "See when it says *this*…" and she'd go "No! No! Because if you remember *this*…!" And that's kind of been her only interface with the whole *Doctor Who* world.



One of the interesting things about *Doctor Who* is that the showrunner is a writer, and that makes a huge difference to production meetings. Julie's a great producer and gives great notes, but producers are quite intimidating, you're constantly aware that they're thinking about overarching things, about budgets and commissioning and how they're going to get another series, all that kind of stuff. There's something comforting about knowing that the guy sitting opposite you who's going to give you notes and tell you your episode is rubbish is actually a writer, and he's going to put it all in terms a writer will understand. But there's also that community of other writers, people like Helen who's a script editor but also writing, and Simon Winstone who was my script editor and who worked on the Virgin Books *New Adventures* series. There's a sense that there are loads of people with writing experience involved in different roles in the production.

When I turned up for my readthrough, I was quite intimidated by the fact that Russell was there, and at the end of the table were Steven Moffat and Paul Cornell and Helen Raynor all waving at me. It feels like *Doctor Who* is produced by a community of writers. That makes a difference, because a lot of TV shows are overwhelmed by people involved in the corporate side of the production.

What was the procedure, for you, of getting a script together? Did you pitch an idea, or were you given a shopping list of things to incorporate?

Well, I got my agent to harangue Julie about whether there was any slight possibility of working on the show, if maybe someone had died or something – I still thought it was *never* going to happen! And then I went for lunch with Julie in London, to talk about *Wide Sargasso Sea*, and Simon Winstone was there as well. Suddenly the conversation was all about *Doctor Who*, which was exciting. The next thing was, they took me on the train out to Cardiff, and I went in to meet Russell for an interview. After about ten minutes I had to stop what was going on, because suddenly they were talking about 'this episode' – and I'm saying "Does that mean that I'm *doing* this?!" Normally you expect a phone call saying "You're going to do it, come and talk to us" – but my 'moment' came in the middle of the first script meeting! I thought I would get handed this big bible that would explain it all, the masterplan for the arc of the third series, background on all these characters.

What I got was two words from Russell: 'Mad scientist'… so we sat chatting about our favourite mad scientist stuff, to make sure we were using the same sort of reference points. And it had to be contemporary and London, that was the remit. At that point I wandered off, slightly dazed but happy. But then, of course, you start to panic, because you realise the size of what you've got yourself involved in. So there was this weird process of disbelief and elation and abject terror. The process was tricky – it took a while just to find the right tone and pace. Watching as a viewer is a different experience from trying to construct it – you suddenly, as a writer, become aware of how fast it is, it has to be *bang-bang-bang*. So there was a steep learning curve at the start, my first few 'treatments' were a bit all over the place, but you learn.

Usually, if you're doing an episodic drama, you have your central character, and during the course of the hour or 45 minutes or whatever, something will happen to that character which will make him different by the end. That's the normal way to make drama, that characters are changed by impact, and the bigger the drama, the bigger the change. But on *Doctor Who*, you can't, because the Doctor is almost a constant – not ▶

▲ *Mark Gatiss gives it all he's got as the rejuvenated Professor Lazarus.*

◀ *"Int. Tardis" – a last minute treat for Stephen's script.*

▼ *The cast of BBC Scotland soap opera River City.*

> "My *Doctor Who* fandom is specifically telly – Pertwee to Davison, and now Tennant!"

quite, but almost, and certainly I'm not the writer that can decide to effect a significant shift in him. The Doctor has to operate as a catalyst for this change in other people – and so you look at the central relationship, which is between the Doctor and the new assistant. You realise that there's a bit of leeway in that – that's what I had to go back to Russell and Julie with, what I could do with this relationship. There was stuff that was allowable in that. You then realise that has also got to be kind of 'contained', because that's got to play out over the whole 13 episodes – so you look at the other characters, in this case Martha's family, and you get very excited by them... and of course you start using them too much! You have to be gently reminded that the show's not *about* them. So there's a little bit of that, about keeping the focus, about the need for real clarity in the writing.

What's it been like creating the new character Martha Jones, responding to the Doctor being on the rebound from Rose, as it were?

That's been really interesting, because of the order things were being written in. Even though mine was Episode 6, it was one of the first four to be written. I think I saw the scripts for 1 and 2 before I was embarking on mine. So you felt that nothing was set in stone yet, you could push at the edges a little. The outline might say Martha's 'strong and independent', but does that mean she'll argue, or be silently strong? You have this period of negotiation, so I did feel that I was helping to flesh out this new assistant, who I think's going to be fantastic. It was exciting for me, because she has an 'arc' that develops across my episode.

Does that mean you found it easy to avoid falling into the trap of writing the same lines and actions as you might have done had you been writing for Rose Tyler?

Yes – and especially after Series Two where the relationship between Rose and the Doctor had got quite emotional and romantic, you couldn't just go straight back into that flirting, pining, 'boyfriend' relationship – it had to be different. You really got the sense from Russell's first script that it was a proper 'adventure', where you've got these two characters who are going to create friction, but there's a sense that circumstances have kind of flung them together and it might not work out. One of the things that's most attractive about *Doctor Who* is the audience it gets – I was sitting watching it with my girlfriend's dad and her son, and we were all rapt, but the only way that can happen is if the storytelling is really clear. If you start to veer off into indulgent territory, then the younger audience wanders off and the older audience doesn't quite know what's going on. Once you've got those parameters straight, it becomes about the emotion – it's not about the chases, it's about the emotional arc, about what's happening to these people.

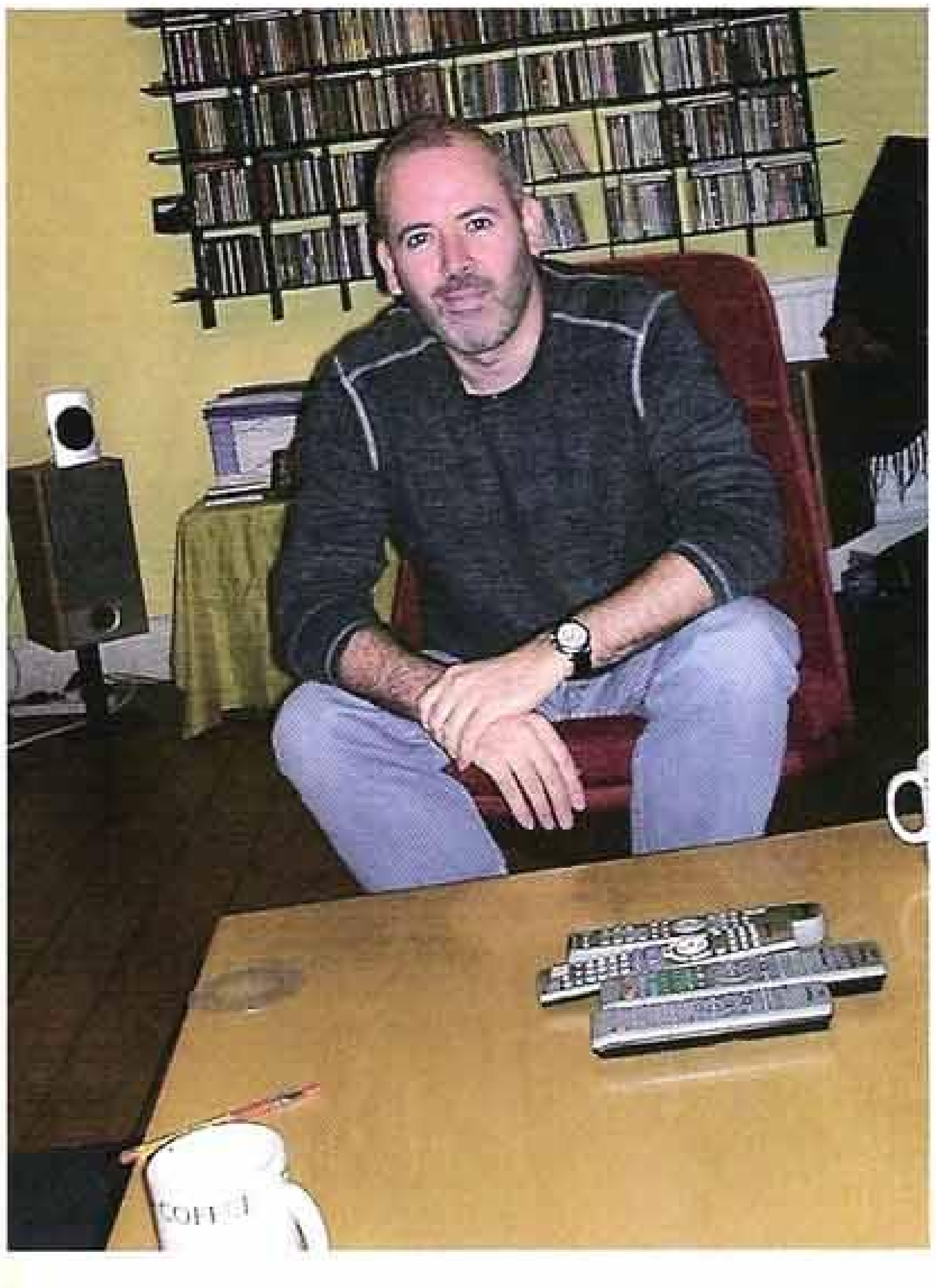
It becomes much more interesting then, because what I started to look at was not about how you change the Doctor, but about what a character with his kind of odd experience has to say about our lives – so that you can watch it as a human being in the twenty-first century and have this extraordinary character make you think about your own existence. Thematically it all began to come together about that point, it became a thing about death, and life, and extending life, and that's what the mad scientist idea developed into. We had a couple of ideas about the experiments going horribly wrong, which got booted into touch because they were too close to something that was happening in *Torchwood*. So it all became about this Professor Lazarus and what he was up to. It's got Mark Gatiss as the baddie, which is great. I only knew him from *The League of Gentlemen* and his scripts for the first two series, but one of the first episodes I saw was *The Unquiet Dead*, which I thought was fantastic.

◀ *Above left:* ***Glasgow Kiss*** *was Stephen's first 'authored' project for TV.*

▲ *Top: The aged Professor Lazarus has a surprise for his assembled guests...*

▼ *Below: Stephen Greenhorn, writer of* ***The Lazarus Experiment*** *at home in Glasgow.*

Photo © David Darlington

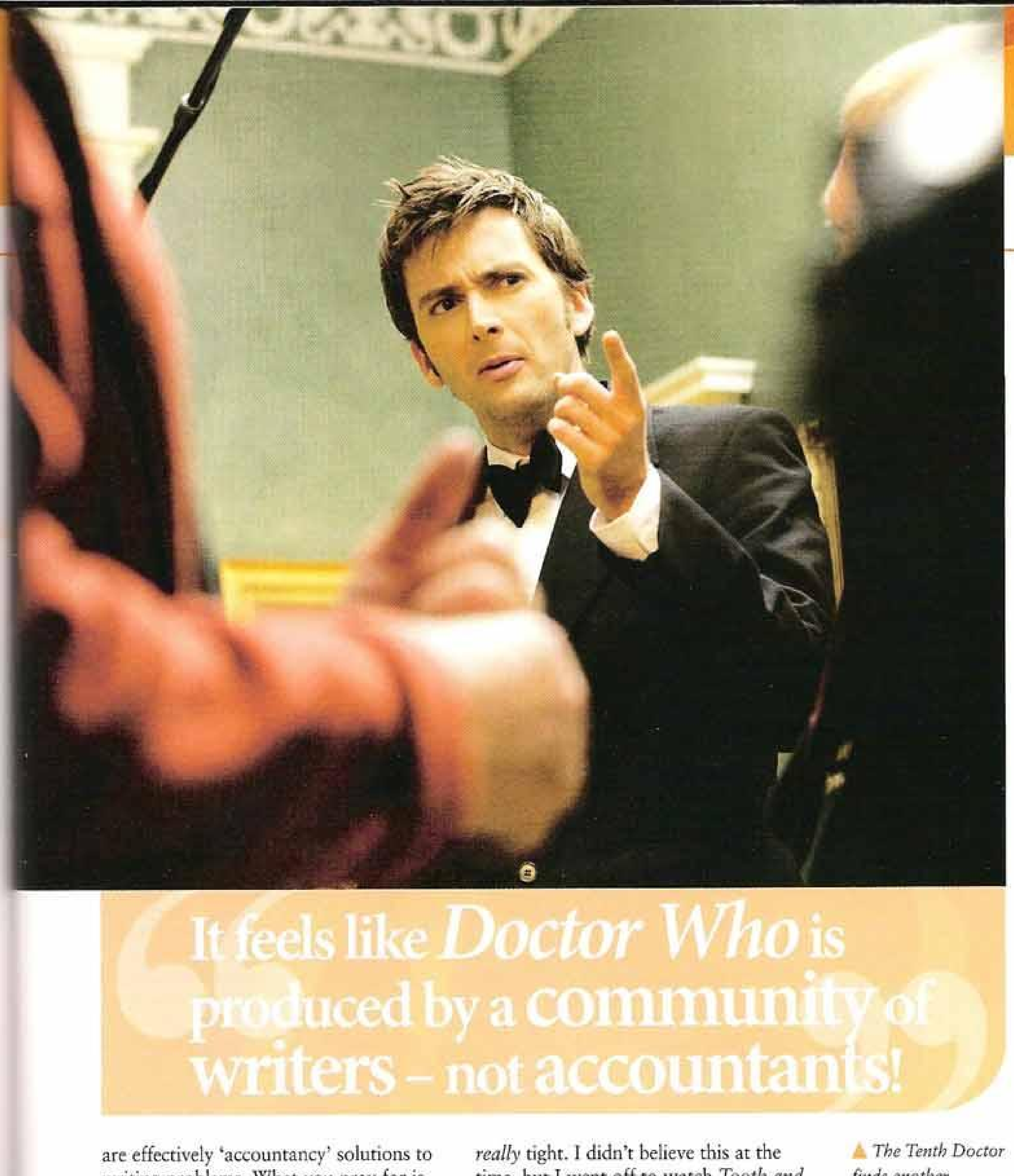


By the time of my readthrough, they hadn't cast it all. Russell's episodes were all cast with Ardal O'Hanlan and so on, but for mine David Tennant was reading through the script with the production staff! I'm insecure enough at the best of times... but they really came through with Mark, and with Thelma Barlow – you know, Mavis from *Coronation Street*. One of my favourite moments in the whole process came when we were talking about the opening of the episode, we'd had an opening scene which had been working fine, but then for various practical reasons that couldn't happen, and Russell said "I think we should have a little scene inside the TARDIS before it lands!" I thought, does that mean I get to write 'Int: TARDIS'...? And that was quite exciting... the practical meetings are usually about "You can't do this, make that shorter," or whatever, but every now and then, during that process you get an exciting moment like that, and 'Int: TARDIS' was one of them.

You spoke about the production issues being so important on the show, the production in essence informing the writing so much. Because it's a sci-fi adventure show and the effects and sets have to be carefully pre-planned – does that make the process vastly different to other shows to work on?

It's not, no – if you're coming in to any show that already exists you have to absolutely respect the rules and guidelines that are set up for that show. In the case of *The Bill* there were huge strictures at that time about sticking to police procedure, and in some ways those procedural rules were more strict than the *Doctor Who* ones, because actually I think if you can understand the tone and the nature of Russell's point of view, they'll give you the freedom to tell whatever story you want, as long as it fits with the overall sense that they have for the whole series. I've just realised it's kind of like the 15-year-old whose parents are going off on holiday! I thought it would be "Your Auntie Betty's going to be staying and keeping an eye on you," but it turned out to be "We'll give you a bit of freedom here, as long as you don't wreck the house!" – which doesn't mean that you can't have a party...

In some ways it was very liberating, because they make it perfectly clear that they have confidence in you and that they will let you do what you do. A lot of TV productions, they'll bring you on as a writer but you're teamed with someone else second-guessing what you're writing, and that's kind of frustrating, because they'll offer what



▲ *The Tenth Doctor finds another opportunity to dig out the old tux in Episode 6!*

It feels like *Doctor Who* is produced by a community of writers – not accountants!

are effectively 'accountancy' solutions to writing problems. What you pray for is a show where the accountants do their job and the writers do their job, and on *Doctor Who* if you're brought on as a writer then you're *used* as a writer, and if you get notes those notes are pitched absolutely in terms of what isn't working and looking for a 'writing' solution to it.

It's entirely 'artistic', you mean?

Well, not *entirely* – we had one major hurdle, where a location pulled out on us at the last minute and we had to re-jig everything, and there were elements in the plot to do with this location, so they all got ripped out at the last minute, so there was some pragmatic reworking toward the end of the process. Also, the closer you get to the end of the process, the more you're sitting thinking "How many shots of the monster have we got?", and going through the script marking them all out.

One of the first things that happened, at the very first meeting, was discussion of the schedule for writing treatments and the first draft, and of course one of the first deadlines is to give them an idea of 'the monster', because that's the thing that takes the longest in terms of preparation work – whether you're looking at a computer generated thing or a costume. It was pointed out to me that because of the budget, the number of shots of a monster you're allowed is *really* tight. I didn't believe this at the time, but I went off to watch *Tooth and Claw* counting them up and thinking "God, they're right!" So you need to get really clever about cutaways, shadows, POV shots – there's only so much you can show, which I think actually lends itself to that whole old-school horror film thing of 'suggest, suggest, suggest… reveal!' Look at *Alien* – in the first film, you barely see it, and it's more terrifying!

But apart from things like monsters, those considerations are all pretty standard in TV – the initial discussions are all about getting the tone of it right, and the later discussions are more pragmatic, about whether things are possible in terms of budget, location, scheduling. You occasionally find yourself altering things because you find a more elegant solution that doesn't create huge problems for anyone.

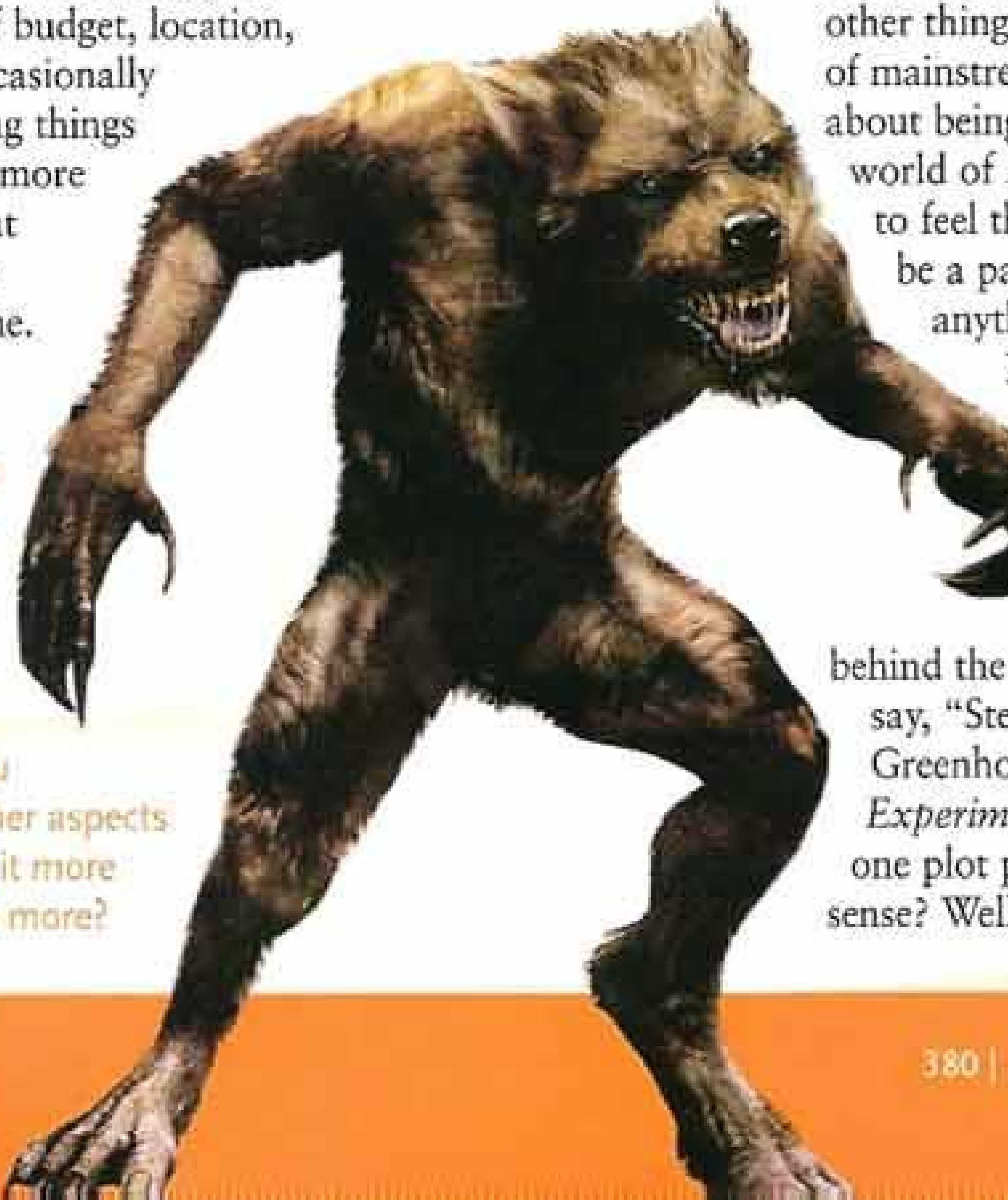
Given that your episode's now most of the way through the production process, has it given you the change or break that you thought you needed from the other aspects of your career? Was it more 'fun'? Would you do more?

It wasn't really about 'fun', it's that I wanted to do something that was giving me space to tell a story but where I wasn't getting bogged down in that whole development process where you're writing pitch documents to commissioners, spending all your energy arguing about *why* something ought to be made, and only when they say 'yes', do you get on with the process of actually making it. As for doing more… I'm trying not to show quite how desperate I am to come back! I don't quite know what my best tactic is – whether to appear desperate and beg through the medium of a DWM interview, or whether to obtain incriminating polaroids of someone, or what! Whether I should say "I've got this great idea!", or "I'll do whatever you ask me to!" In truth, I would do whatever they asked me to do… I think I'd like to do a murder mystery one.

But I loved doing *The Lazarus Experiment*, and it's absolutely not that I'm thinking of it as 'an adjunct' to other things – I needed to do something like this just to get excited about writing telly again, and that's what *Doctor Who*'s been like. When you start to work in drama, you want to do something exciting that will reach a wider audience, something that you can be proud of, something that will have life beyond some little TV niche – and you can lose sight of that. On *River City* I got caught up in massive, massive discussions about the whole project, and doing *Doctor Who* was about stepping away from that and reminding myself why I wanted to write popular TV drama in the first place. And if it's an enjoyable process for the writer, then you assume that that will transfer through to the audience as well.

When you say 'something that will have a life beyond', are you thinking in terms of this currently being BBC One's biggest hit, or do you mean in terms of there being a subculture of people – like the readers of this magazine – who will always remember the thing you've written? Possibly even long after you're dead and gone?

It's not about the BBC thing, there are other things I've done that have that kind of mainstream impact – it's much more about being aware of what that whole world of *Doctor Who* is about. It's nice to feel that you can step into that and be a part of it. And even if I never do anything else ever again, at least I've done this *Doctor Who*! I might be swiping my credit card in the supermarket one day many years from now, and the guy behind the checkout will look at it and say, "Stephen Greenhorn? The Stephen Greenhorn that wrote *The Lazarus Experiment*? Er… you know that one plot point that doesn't make any sense? Well…"



▼ *Off you go and time those werewolf appearances in* ***Tooth and Claw…*** *Less than you thought, eh?*

OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

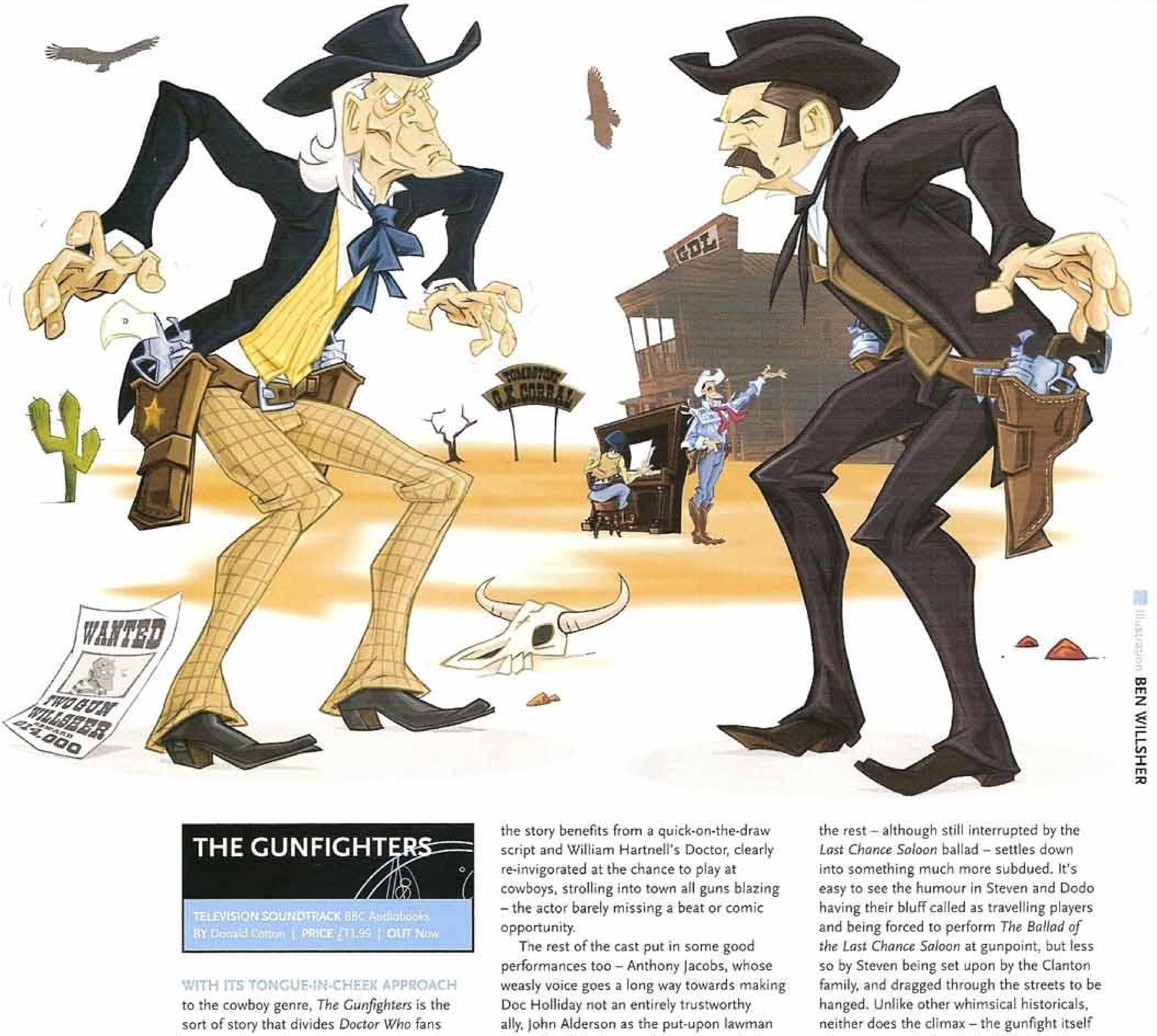


Illustration **BEN WILLSHER**

THE GUNFIGHTERS

TELEVISION SOUNDTRACK BBC Audiobooks
BY Donald Cotton | **PRICE** £13.99 | **OUT** Now

WITH ITS TONGUE-IN-CHEEK APPROACH to the cowboy genre, *The Gunfighters* is the sort of story that divides *Doctor Who* fans between those who enjoy the parody and those who think the show's just being silly.

Chief amongst the story's more controversial elements is song *The Ballad of the Last Chance Saloon*, that regularly plays over the action commentating on events as they unfold, and the decision to have the Doctor's companions – at least, early on – to behave as if they've arrived in a Wild West theme park rather than the real thing. Both are quick to adopt "Yee-ha" accents, and comedy names and costumes – 'Steven Regret' and a white Roy Rogers outfit for Steven, and 'Miss Dodo Dupont' and Calamity Jane garb for Dodo.

Donald Cotton's story tells of the legendary gunfight between the warring Clanton family, Marshall Wyatt Earp and outlaw Doc Holliday at the OK Corral, and like a lot of *Doctor Who*'s early historicals, revolves around mistaken identity – the Clantons believe the Doctor to be Holliday, and Steven and Dodo two new accomplices he's been travelling with. In Wild West lingo, the story benefits from a quick-on-the-draw script and William Hartnell's Doctor, clearly re-invigorated at the chance to play at cowboys, strolling into town all guns blazing – the actor barely missing a beat or comic opportunity.

The rest of the cast put in some good performances too – Anthony Jacobs, whose weasly voice goes a long way towards making Doc Holliday not an entirely trustworthy ally, John Alderson as the put-upon lawman Earp, David Graham making a sympathetic character out of bit-part Charlie the barman, and Laurence Payne as hired gun Johnny Ringo, a cowboy of the Clint Eastwood school of quiet menace.

There is, though, something of a schism at the heart of *The Gunfighters*. Although generally considered to be one of the series' more light-hearted entries, it's only really played for laughs during the first half, and the rest – although still interrupted by the *Last Chance Saloon* ballad – settles down into something much more subdued. It's easy to see the humour in Steven and Dodo having their bluff called as travelling players and being forced to perform *The Ballad of the Last Chance Saloon* at gunpoint, but less so by Steven being set upon by the Clanton family, and dragged through the streets to be hanged. Unlike other whimsical historicals, neither does the climax – the gunfight itself – have any particular *Doctor Who* twist to it; the TARDIS crew's only real involvement in the shoot-out being Johnny Ringo briefly using Dodo as cover.

BBC AUDIO
DOCTOR WHO
THE GUNFIGHTERS
PLUS Bonus interview with Peter Purves
THE ORIGINAL BBC TELEVISION SOUNDTRACK
2 x CD

As an audio-only version, *The Gunfighters* works fairly well, with *The Ballad of the Last Chance Saloon*'s descriptive lyrics and Steven actor Peter Purves' linking narration working together to ensure the listener is never lost on any of the action. The only problem is the number of Wild West accents, resulting in a lot of the characters all sounding the same.

Bonus material on this release includes a 15-minute interview with Purves, where he recalls the serial's original production, and continues his u-turn on all things *Who* by adding *The Gunfighters* to his growing list of stories that were much better than he originally thought. The other 'Extra', a special music segment of *The Ballad of the Last Chance Saloon* inserts stitched together in its entirity, just about gets through its ten-minute duration without you wanting to reach for your shooter. VB

REVIEWERS THIS ISSUE:

Vanessa Bishop (VB)
David J Howe (DJH)
Matt Michael (MM)
Andrew Pixley (AP)

CIRCULAR TIME

AUDIO DRAMA Big Finish | **BY** Paul Cornell and Mike Maddox | **PRICE** £14.99 | **OUT** Now

NOW HERE'S A NOVELTY: A BIG FINISH audio featuring the Fifth Doctor and Nyssa that, rather then telling one story in four episodes, tells four short stories instead. And while initially this might suggest that none of the episodes will have the breadth of a full-length adventure, authors Paul Cornell and Mike Maddox ensure that each is deeper and richer than many of the standard releases.

The theme of the plays is 'circular time' – that is, the Doctor's non-linear time as opposed to normal, day-to-day life spans. Illustrating the theme through the cycle of the seasons, the first episode, *Spring*, sees the TARDIS dispatched by the Time Lords to a verdant, forest world where a renegade Cardinal has set up home among the planet's avian people. To her disgust, Nyssa learns that the planet's criminal justice system inflicts punishment on the perpetrator's children rather than the perpetrators themselves – and given that her new acquaintance Snowfire's father is on trial for murder this means that Snowfire herself will likely be executed. Meanwhile, the Doctor and Cardinal Zero discuss the ethics of the Gallifreyan non-interference policy, and the science of regeneration. Neat and self-contained, with an eminently logical and satisfying twist in the tail, *Spring* sets the standard for the remaining stories.

Summer sees the Doctor and Nyssa imprisoned for forgery by Sir Isaac Newton, although this is little more than a pretext for Cornell and Maddox to illustrate Newton's brilliant reasoning. From a handful of anachronistic coins, Newton is able to divine the course of the Earth's future history and politics, the likelihood of time travel, even how it might affect the time travellers themselves. As Newton, David Warner more or less single-handedly carries this instalment, turning perhaps the slightest and most comical of these four stories into the undoubted highlight.

Autumn shifts the focus very much onto Nyssa, whose romance with Andrew takes place against a backdrop of the Doctor's efforts to turn around Stockbridge's late-season cricket. Attempting to exorcise her memories of Traken, Nyssa's relationship with Andrew is as delicate and gradual as the change in the leaves, creeping up on her, and leaving her torn between life with the Doctor and settling on Earth. Gently musing on cricket as a metaphor for the barely-changing beat of English country life, *Autumn* is the sweetest episode.

Winter reunites the Doctor and Nyssa many years after they parted company on Terminus, albeit in an unusual manner. For those fans that grew up with Peter Davison as 'their' Doctor, *Winter* is almost unbearably moving – to say any more would spoil the impact of what is both the most fannish and the most emotional play.

Across the four episodes, Peter Davison and Sarah Sutton seem to relish the opportunity to play against such compelling actors as Hugh Fraser (whose Cardinal Zero is the archetypal British aristocratic Time Lord) and David Warner, while Sutton in particular makes the *Autumn* instalment quietly great. It's difficult to dispute that while Davison's more relaxed and flippant Fifth Doctor isn't quite what we got on TV, he is as good as he's ever been. Combining four very different yet equally engaging stories, *Circular Time* is simply magnificent. MM

> "Each individual section of *Circular Time* is deeper and richer than many of the standard releases..."

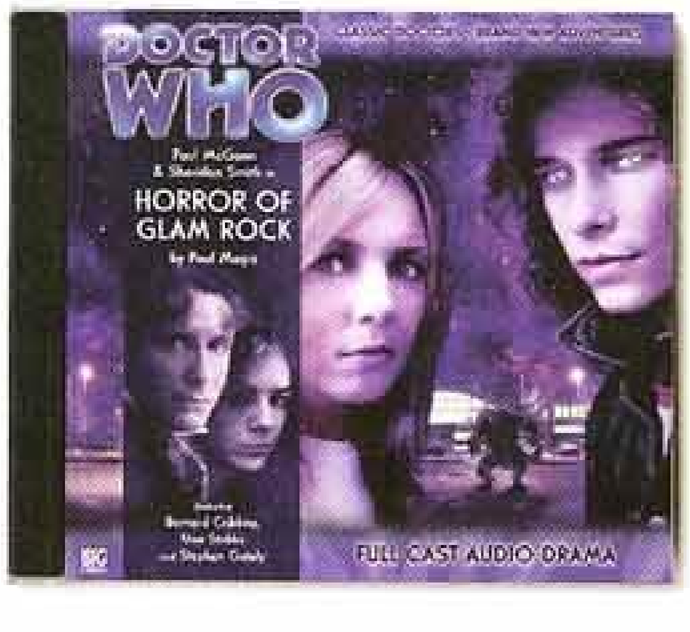
HORROR OF GLAM ROCK

AUDIO DRAMA Big Finish/BBC7
BY Paul Magrs | **PRICE** £10.99 | **OUT** Now

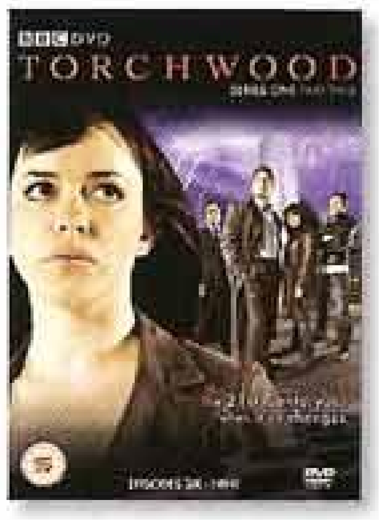
CONTINUING THE EIGHTH DOCTOR AND Lucie's adventures after *Blood of the Daleks*, this first solo-episode instalment of the new radio series begins with the TARDIS encountering some unexpected turbulence and materialising at a lonely service station off the M62 one night in 1974 where they meet powerful pop producer Arnold Korns and his latest signings, the Tomorrow Twins. Unfortunately, outside the station, in the dark, scary monsters are lurking, while inside Tommy Tomorrow is using his magic stylophone to make contact with an alien intelligence. With only a couple of disapproving waitresses, Pat and Flo, for aid, it's odds on whether the Doctor, Lucie and the glam rock wannabes will make it through til morning.

It's difficult to imagine a more typically Paul Magrs plot than *Horror of Glam Rock* – the magical realism of combining savage and alien prehistoric bear-lizard creatures with what sounds like the cast of *dinnerladies* is immediately amusing, although the incongruity of Glam in the predominantly orange and brown 1970s is almost as bizarre as any outer-space fantasy. Magrs plays the contrasts for all they're worth, having Pat and Flo twitter at the destruction of their Mini, and fuss round as the Doctor and Lucie attempt to salvage the situation with the minimum of deaths. Their quiet disapproval of Arnold Korns, and unspoken delight at the destruction of his Bentley, is marvellous. Casting Una Stubbs and Bernard Cribbins – both familiar voices from the 1970s – was a masterstroke, and both pitch their performances at precisely the right level.

But to balance the comedy, there are more serious undercurrents. Tommy Tomorrow's very Glam obsession with alien intelligences betrays his desire to be something more than he is, and it's a theme that's echoed to some extent by the other characters in the story. When Lucie discovers that Pat, who nurses pop ambitions of her own, will be her auntie, she tells her that in the future she's nothing out of the ordinary, just Auntie Pat, and there's a crushing realisation that for every one who makes it big there are thousands who'll never be remembered. Or, as Flo puts it, "for every star you see there's a lot of darkness around them."



Two such stars are the Doctor and Lucie. Beginning the play as unwilling fellow travellers, by its end they seem to have reached a better understanding of one another. Given that her character is the polar opposite to Rose Tyler (and it's notable that in strict contrast to the domesticity of the TV series, the present day is the one place the TARDIS can't go – 1974 is as near as the Doctor can get), Lucie's strained relationship with the Doctor starts to thaw as she begins to appreciate his talent for getting in and out of danger. We also have more of a chance to get to know the character – Sheridan Smith's scenes with Lynsey Hardwick's Pat helping her to reveal a bit more of herself. Meanwhile, the Doctor seems a little more manipulative than usual, hinting that he deliberately went to the service station to find out what happened there. As the Doctor and Lucie leave arm in arm and chatting about his past exploits, the listener is left with a warm feeling at the end of the story – one that a cliffhanger climax and a Glammed-up version of the theme tune do nothing to upset. MM



TORCHWOOD: SERIES ONE – PART 2

DVD 2 | entertain | **BY** Jacquetta May, Chris Chibnall *et al*
PRICE £24.99 | **OUT** Now

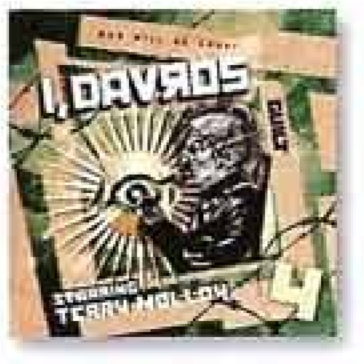
To paraphrase *Torchwood*'s own tagline, "the twenty-first century is when everything changes," this second batch of episodes is when everything turns good... well, almost. Comprising of Episodes 6 to 9, only the first, cannibal story *Countrycide*, disappoints. Taking John Barrowman's Captain Jack and team to the Brecon Beacons, the uninventive story seems designed purely to exploit some post-watershed gore.

The rest, however – *Greeks Bearing Gifts*, concerning an alien pendant that allows you to hear other people's thoughts, *They Keep Killing Suzie*, a complex revenge plot that brings back from the dead Episode 1's Suzie Costello, and *Random Shoes*, a touching ghost story about a boy fascinated with Torchwood that bears some comparison to the *Doctor Who* story *Love & Monsters* – are compelling and imaginative.

Adult themes run through each, but unlike earlier episodes, the themes here really *do* seem adult, rather than adolescent. As for the regular cast, with strong plots handed out to each, only office boy Ianto fails to engage you by this point.

The 'Extras' shake the format up a bit from Volume 1. Instead of each episode receiving a mini 'Making of', *Torchwood: The Team and their Troubles* shifts the focus onto individual profiles of the leads, plus several on one-off characters such as Eugene and *Countrycide*'s chief cannibal, Evan. Unfortunately the choppy presentation means no-one is allowed to express an opinion longer than two sentences, so what you gain is rather lightweight. Other features include a *Top Gear*-ish look at the Torchwood car – loved by the show's designers but less so by the actors and crew who have to use and film in it – and a sometimes contradictory production team chat about the programme's use of sex and violence. Deleted scenes are brief but of interest, with one featuring a surprise mention of UNIT. VB

Illustration BEN WILLSHER



I, DAVROS 1.4 GUILT

AUDIO Big Finish | **BY** Scott Alan Woodard | **PRICE** £10.99 | **OUT** Now

Surviving a catastrophic accident, but left crippled and confined to a life-support chair, Davros begins this last play in his familiar, deformed state. However, while he has been left physically scarred, we've seen that Davros' mental distortion has far deeper roots. In his position of power in the Kaled dome, Davros is pulling the strings of the Supremo and, through him, the ruling Council. As such, he's literally a sitting target both for the Thals and Kaled dissidents. But Davros has a new ally in Lieutenant Nyder, and together they foresee a new beginning for the Kaled race.

Guilt is an ironic title, for Davros feels no guilt even when taking Kaled children from their mothers to become the mutant inhabitants of his Mark I travel machines, or ruthlessly destroying those who gave him power. The only emotions Davros shows are anger and hatred, aside from one genuinely horrible moment of paternal love for the squealing infant Daleks.

With *Guilt* inevitably leading up to the events of *Genesis of the Daleks*, there are few real surprises. What there is, in spades, is a grim, relentlessly morbid atmosphere as Davros' plans come to fruition. At the series' outset I wondered whether there was much point in exploring *Genesis'* genesis. By the end of this concluding chapter, the answer is very much yes. Brilliantly produced and consistently gripping, *I, Davros* is one of Big Finish's strongest spin-offs. MM

HOWE'S TRANSCENDENTAL TOYBOX
UPDATE No. 2:

TRANSCENDENTAL TOYBOX: UPDATE 2

BOOK Telos | **BY** David J Howe and Arnold T Blumberg | **PRICE** £15.99 | **OUT** Now

Documenting 2004 and 2005, the second update of this always-involving merchandise guide has, as its cover star, the daddy of all *Doctor Who* toys – winner of 'The

MADE OF STEEL

BOOK BBC Books | **BY** Terrance Dicks | **PRICE** £1.99 | **OUT** Now

Quick Reads
ONLY £1.99
DOCTOR·WHO
Made of Steel
BY TERRANCE DICKS

THE MEGATECH CENTRE IN LONDON'S West End; the fortified Ministry of Science, and the army's research and development centre at Chadwick Green have all fallen victim to violent, murderous robberies. Connecting them all are sightings of giant, silver figures who appear from nowhere to take what they want, and then vanish. Meanwhile, after an eventful trip to prehistoric Earth, the Doctor and Martha are looking for a little rest and relaxation. While Martha is keen to catch up with her friends and colleagues at Royal Hope Hospital, the Doctor mooches about an internet café, where he discovers that his old enemies the Cybermen are once more menacing humankind.

After the success of last year's *Doctor Who* 'Quick Reads' book, *I Am a Dalek*, it's only natural that the Cybermen should be the subjects of the sequel effort. However, whereas *I Am a Dalek* featured a lone Dalek, and told a small-scale story of a young woman possessed by its evil, *Made of Steel* aims for a bigger tale that brings in the British Army and a plot to re-open the Void between dimensions that was closed in *Doomsday*.

Fortunately, writer Terrance Dicks is no stranger to telling big *Doctor Who* stories in a short novel, and although it's necessarily fast-moving, he makes sure that *Made of Steel* has enough to interest the reader as well. Knowing that the Cybermen's menace lies mainly in their impressive visual appearance, and that having them talking logically about upgrades and deletions to one another wouldn't make for the most gripping prose, Dicks ingenuously comes up with an explanation for why these particular Cybermen seem rather more human than their alternative-universe comrades. One of the Cybermen even ambitiously covets the position of Leader, meaning that the Cybermen-only scenes have a unique spin.

This is also the first book to feature new companion Martha Jones. Without first seeing Martha in action, it's difficult to know whether Dicks successfully captures her character, but it's fair to say that both the Doctor and Martha seem slightly generic and anaemic here. Perhaps the most intriguing part of their relationship is the Doctor's apparent tendency to keep secrets from her: she doesn't seem to know about Rose, and the Doctor (unsurprisingly) isn't keen to reveal that he saw her cousin, Adeola, killed by the Cybermen during the battle at Torchwood Tower.

Where Dicks is more influenced by the TV series is in some of his plot points. London landmarks such as Big Ben, the Tower and Canary Wharf have featured prominently in the show, and Dicks decides to have his Cybermen hide out inside the disused Millennium Dome – the cue for a few snide comments about the place. The Doctor is once again the target for the British military – although this time, it's Captain Sheila Sarandon rather than Torchwood who wants the Doctor to work for her. And, in a blatant homage to a similar scene in *Doomsday*, Dicks has the Doctor phone the captive Martha on her mobile to check that she is okay.

Although it doesn't present us with many new ideas or much in the way of interesting characters, *Made of Steel* is an entertaining and enjoyable enough story written in Dicks' usual well paced, page-turning style. It's close enough to the spirit of the TV series while evoking the memory of the old Target novelisations to keep both old and new fans engaged for a little while, even if they're unlikely to return to it very often. MM

> "Terrance Dicks ingeniously explains why these Cybermen seem more human than their alternative universe comrades."

RETURN OF THE DALEKS

AUDIO DRAMA Big Finish | **BY** Nicholas Briggs | **PRICE** Free to subscribers | **OUT** Now

ARRIVING ON THE PLANET ZALERIA, the Seventh Doctor seeks out the rebel leader Kalendorf, knowing that he will play a major role in the struggle against the Daleks, and warning him that there is more to the Zalerians than meets the eye. Meanwhile, the Daleks have discovered a long-lost secret on the planet, and will allow nothing and no-one to get in the way of their latest nefarious scheme.

Available only to Big Finish subscribers, this bonus audio is a crossover between the regular *Doctor Who* releases and the spin-off *Dalek Empire* series. As such, it sometimes feels faintly schizophrenic, as though author Nicholas Briggs isn't sure how much prior knowledge to assume on behalf of the audience. This leads to one or two exposition scenes designed to bring listeners unfamiliar with the *Dalek Empire* plays up to speed with the backstories of Kalendorf and 'Angel of Mercy' Suz Mendes. On the whole, however, Briggs successfully marries the two series. It helps that the story is a sequel to an earlier *Doctor Who* TV adventure, a fact that's only gradually and effectively revealed during the course of the audio.

DOCTOR WHO
RETURN OF THE DALEKS

The Daleks are as villainous as ever, happy to sacrifice their Ogron slaves as well as the native Zalerians if it furthers their plans. Suz, who enjoys an interestingly ambivalent relationship with the Daleks, is once again made to reassess her role in their plans when she discovers that, during this mission, she no longer enjoys the protection of the Supreme Dalek. However, it's Gareth Thomas' Kalendorf who is at the core of this play. Faced with the most frustratingly enigmatic of the Doctors, Kalendorf is torn between dying a hero in a blaze of glory, or treading softly, quietly sowing the seeds of rebellion while having to deal with people he despises. It's a choice the Doctor himself must also face before the story's conclusion.

An entertaining companion piece to the *Short Trips: Dalek Empire* anthology [which includes the script of *Return of the Daleks*, see right], this is a diverting *Doctor Who* story, and a decent taster for future series of *Dalek Empire*. MM

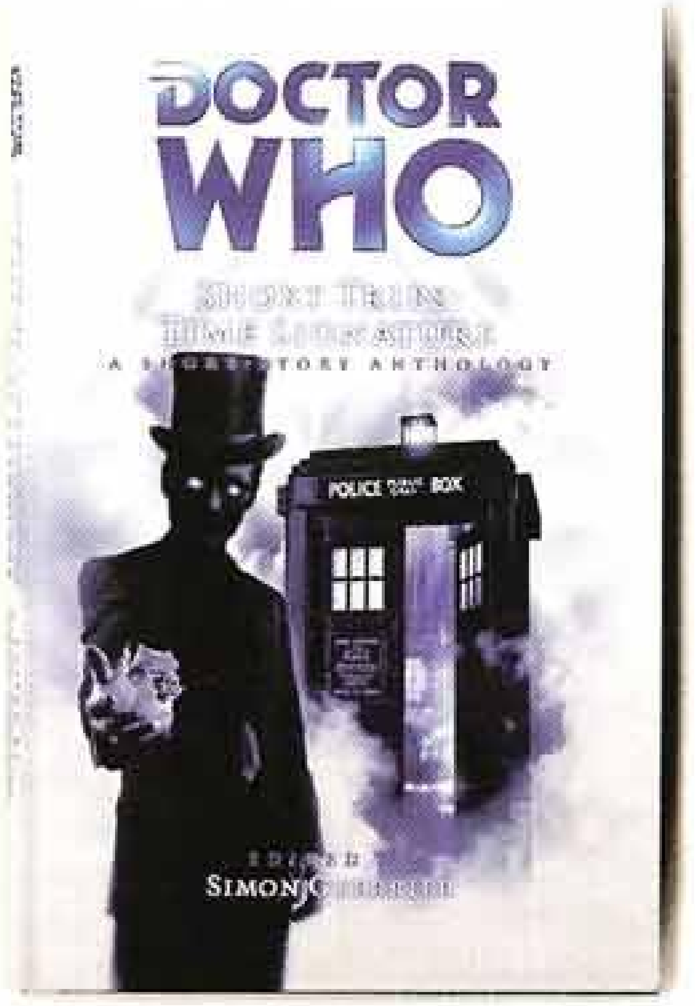
Toy Retailer's Association Award for Electronic Toy of 2005', Character Options' new-style 12-inch remote-control Dalek. This seems appropriate in that, aside from the usual merchandise photos, product information and price lists, the update also includes a number of interviews with merchandise manufacturers, including Character Options, where it's revealed that despite production problems on the Dalek, the company still managed to get up to 70,000 units into the shops before Christmas 2005, and that during the 2006 TV run, they were shifting 4,000 sonic screwdriver toys a week.

Other informative *Toybox* number-crunching – in 1972, the total cost of official UK-released *Doctor Who* merchandise was £2.45, in 1978 it was £88.90, in 1987, £509.33, and in 2004, £2,288.94. These figures can be deceptive, though – 1975's £39.41, allowing for inflation, is the equivalent to £242.16 in 2004.

As for the merchandise, there's always something you've missed – in this case, it's a range of knitted toilet-roll holders in Doctor designs One to Eight, and for some reason, Romana II. VB

SHORT TRIPS: TIME SIGNATURE

SHORT STORIES Big Finish | **EDITED BY** Simon Guerrier | **PRICE** £14.99 | **OUT** Now



WHILST MANY PREVIOUS *SHORT TRIPS* anthologies have taken the idea of an over-arching storyline that links the individual entries, *Time Signature* is one of the first to deliver on its blurb. Promising a series of stories that examine the consequences of the Doctor's actions, this collection is smart enough to present us with some diverting one-off tales that, taken together, build into a bigger picture.

The opening story, *An Overture Too Early* by anthology editor Simon Guerrier, is a bit of a cheat, having previously turned up in *Short Trips: The Muses* in 2003. Fortunately, it's remained as compelling as it was then, telling the tale of a musician named Isaac whose music is naggingly familiar (a bit like this short story!), and who becomes the subject of extra-temporal interference. In *The Muses*, the story's resolution was left open-ended, and the rest of *Time Signature* addresses the questions that were hanging on its original appearance.

The Ruins of Time by Philip Purser-Hallard has the First Doctor and his companions materialise on the planet Torcaldi, where time can be stolen as though it's a commodity, leaving burgled individuals frozen eternally. Purser-Hallard skilfully evokes the atmosphere of the early Hartnell episodes, where each new world is a dangerous and mysterious environment, and the result is quietly masterful. The same could be said for *Gone Fishing*, by Ben Aaronovitch, that sees the Sixth Doctor and new companion William discover an alien culture as rounded as anything in *National Geographic*. The story's sense of fairytale wonder, and the simple, wide-eyed prose mean this is something special. Elements of both these tales recur, like musical themes, through the rest of the anthology.

Compared to surrounding entries, Second Doctor tale *The Avant Guardian* is entertaining but lightweight, unlike *Second Contact*, which is a thoroughly gripping story of the Eighth Doctor's adventures as Pathfinder to the Norse settlers of Vinland. *Resonance*, which features Isaac's return, is fine, albeit a little too piecemeal to fully convince. It doesn't help that it's sandwiched between two of the strongest stories. *Walkin' City Blues*, another Sixth Doctor and William story, has the two investigating a spate of crimes in a vast, mobile city, and possesses something of the epic scope of top-end Japanese anime.

Marc Platt's rattling Seventh Doctor yarn *The Hunting of the Slook* begins to draw together some of the recurring motifs of the collection, and this is continued in the comparatively flippant *The Earwig Archipelago*, which combines radio-mad alien insects with 1950s' revolutionary politics, and draws links between characters in the earlier tales. *DS Al Fine*, another story by Guerrier, resolves the over-arching story in a suitably oblique manner, leaving Andrew Cartmel's *Certificate of Destruction* to conclude the Sixth Doctor and William's adventures on an enjoyably gentle high.

Delivering on its ambitious promises, *Time Signature* is an exceptionally strong anthology, containing some honest-to-goodness mini-masterworks. Ironically, given its antecedence, it's the best *Short Trips* collection since *The Muses*, and, in its delicate balance between standalone entries and arching plots, a fabulous example of having your cake and eating it. MM

> "Several *Short Trips* books have taken the idea of an over-arching storyline, but this is the first to truly deliver..."

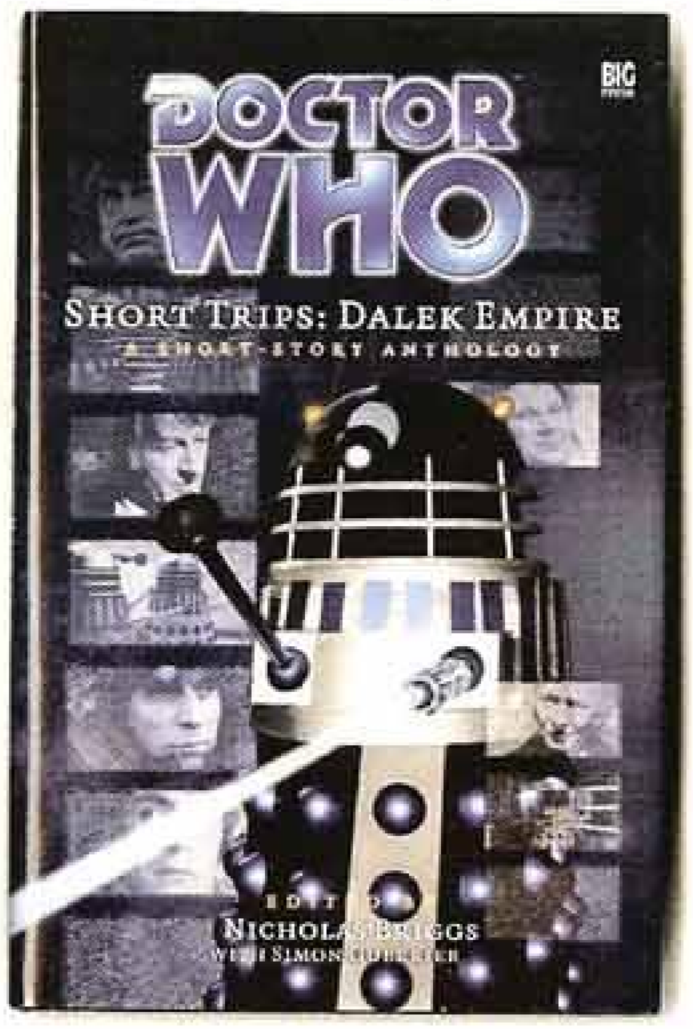
SHORT TRIPS: DALEK EMPIRE

SHORT STORIES Big Finish | **EDITED BY** Nicholas Briggs | **PRICE** £14.99 | **OUT** Now

COMBINING THE CHARACTERS FROM Big Finish's popular *Dalek Empire* audios with various Doctors, the latest *Short Trips* anthology fleshes out the background to the Daleks' conquest of the Galaxy, and attempts to define what makes them *Doctor Who*'s most enduring monsters.

The opening story, *Kalendorf*, focuses on what the Knight of Velyshaa was doing when the Daleks launched their attack on Vega IV, and charts his first meeting with Suz Mendes. Effectively introducing the *Dalek Empire* characters to new readers, Nicholas Briggs' story is a neat, if pulpy, start to the collection, and whose theme of hope defining the struggle against the Daleks is echoed in the subsequent tales. This is followed by the first of four instalments of *Natalie's Diary*, in which Joseph Lidster has a young woman, Holly, inspired by the experiences of another woman who survived a Dalek assault on her home planet.

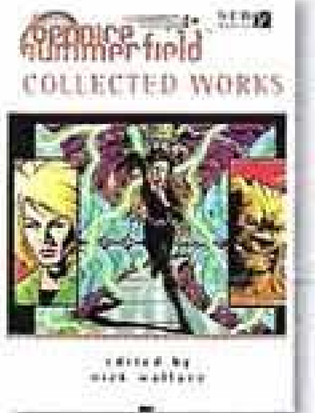
Alby, by Sharon Gosling, is reminiscent of the TV episode *Dalek*, having ace pilot Alby Brook and a sole Dalek crash-land on an isolated planet where they have time to reflect on the differences between their two species. Highly effective, the tale concludes that hope makes Alby stronger than the dying Dalek, which sees such an emotion as a pointless waste of energy. There's a change of pace for Ian Farrington's *Private Investigation*, which is mainly interesting for its unusual narrative style, using snippets of historical information and academic commentary to examine what happened on planetoid SK-12. This is followed by *Suz*, a biographical story of Suz Mendes' initial encounter with the Supreme Dalek, her decision to work as the Daleks' 'Angel of Mercy', and her gradual realisation that, far from helping the enslaved populations of the Dalek Empire, she was merely facilitating the Daleks' plans. It's a decent character piece, although difficult to see as anything other than a primer for the audio plays.



In its treatment of Zeet Frenzy, an anarchic comedian in the year 4001, Simon Guerrier's *The Best Joke I Ever Told* criticises all those Victor Lewis-Smith sketches where the Daleks were considered a joke. When the Sixth Doctor and Mel confront Zeet with the true extent of the Daleks' cunning and genocide, he is forced to re-evaluate his attitude, while the story suggests that it suits the Daleks to appear comical if it means the humans are unprepared for a strike. *Hide and Seek*, featuring the Third Doctor and Jo, is another story that paints humankind as our own worst enemy, while *The Eighth Wonder of the World* is a good, well-paced yarn pitting the Sixth Doctor and Evelyn against a solitary, stranded Dalek.

Mutually Assured Survival, by Justin Richards, is a more serious-minded piece that illustrates the weakness of the Daleks' genius when faced with human emotions. The provocative and elegiac *Museum Piece* revisits Kalendorf later in life, when the Dalek incursion is a distant memory, as he meets a conflicted Eighth Doctor who has the ability to destroy the Daleks only by destroying everything he knows.

Concluding with the script of audio play *Return of the Daleks* [see left], which reveals that Sylvester McCoy's 'aarghs' were all delivered as written, this is as good a Dalek-themed anthology as you're likely to get. MM



BERNICE SUMMERFIELD – COLLECTED WORKS

BOOK Big Finish | **BY** Various **PRICE** £14.99 | **OUT** Now

With The Braxiatel Collection still missing founder Brax, it's up to Bernice Summerfield, Bev Tarrant and co to keep things ticking over – coping with condescending alien visitors the Quire, gravitational fluctuations and – perhaps hardest of all – each other.

Collected Works' 23 short stories reflect the edgy mood – from Bev's tense but feisty confrontation with the Collector's Guild over a major theft in *The Cost for a Collection*, to *Mother's Ruin*'s sense of panic as – without Brax to call on for advice – temporal distortions lead to vivid nightmares and frayed tempers.

Calmer offerings include the quietly contemplative *Outside the Wall*, an eloquent diary extract unusual for taking Killoran Adrian Wall's perspective, and Key which, viewing the Collection as Benny's young son Peter sees it ("Uncle Brax's Palace"), has an innocent, adventurous quality. Lightening the mood is *Anightintheninthage*, a witty, well-observed piece where Benny's awkward attempts at alien bonding over a bottle of vodka are interrupted by one of the Quire removing her own eyeball.

An interesting, varied, and sometimes uncomfortable, mix. VB

GIFT WRAP

Gemma International PRICE 89p (sheet), £2.99 (roll), £1.55 (pack) | OUT Now

The path to a totally *Doctor Who*-themed birthday is one step closer with this natty gift wrap. Illustrated with Daleks, Cybermen and TARDISes, not to mention the ubiquitous *Doctor Who* logo, this wrapping paper is guaranteed to ensure that all your presents look perfect – that is until the eager recipient rips it all off in a frenzy to see what might be inside. There are four-metre rolls of paper available, as well as individual sheets (which are of a slightly different design), Dalek gift-tags and packs containing two sheets of paper and with gift tags included. Some things are harder to wrap than others... and I expect you'd need quite a few rolls to effectively wrap a full size Dalek. DJH

COOKIE-MAKING KIT

Green's | PRICE £1.49 | OUT Now

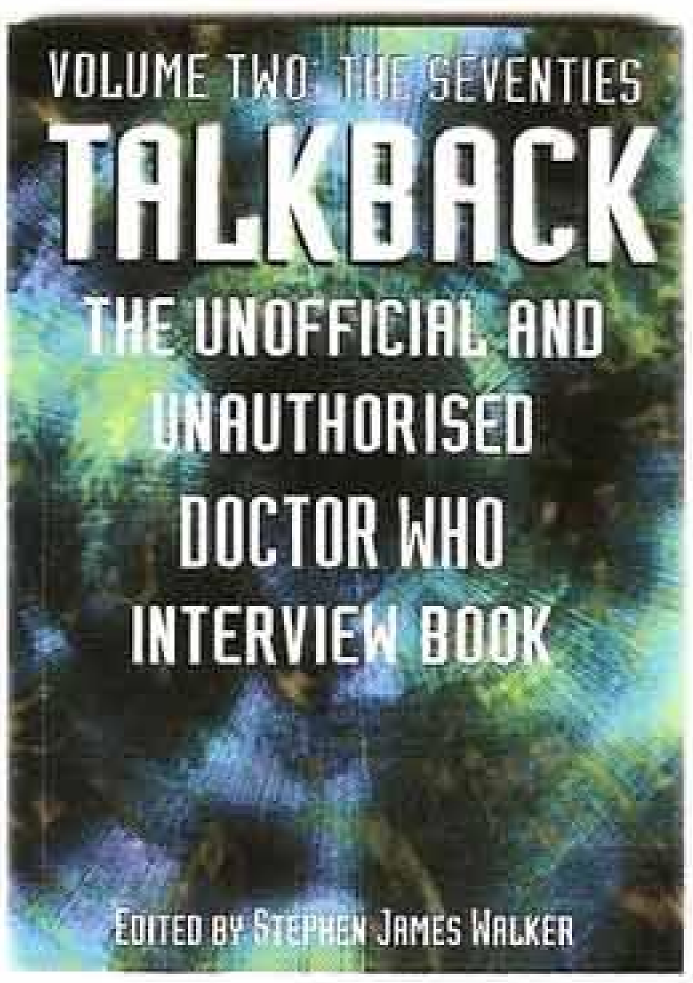
At last! Something to get your hands dirty in the kitchen with. This new cookie kit from Green's is in your local supermarket now, and consists of a package of mix, a small sachet of puffed rice, a tube of hydromel-like orange goo, and a plastic Dalek-shaped cutter. In the interests of research, I have just finished making a batch of cookies myself, so here's the lowdown. You add some water to the powdered mix and hit it repeatedly until it turns into a very sticky dough which looks alarmingly like some sort of Dalek mutant. You then roll this out, using copious amounts of flour as it really is mega-adhesive, and press out eight cute little Daleks using the cutter. I managed to get 10 Daleks out of mine, so I guess it depends on how thinly you roll it. You then decorate with the puffed rice and pop in the heated oven for eight minutes. They come out smelling wonderful, and when they've cooled, you use the orange goo to decorate them further. They taste rather nice – sort of chocolate orange – and I can't see them lasting very long in my house, not with a constantly ravenous 13-year-old Androgum lurching about. DJH

TALKBACK VOL 2: THE SEVENTIES

BOOK Telos | EDITED BY Stephen James Walker | PRICE £12.99 | OUT Now

CONTINUING ITS OBJECTIVE TO BRING together and make accessible to a new readership some of the most informative interviews with those involved in the making of *Doctor Who*, *Talkback* reaches the 1970s with – in the case of long-term contributors such as script editor Terrance Dicks and designer Barry Newbery – the second half of interviews that were started in the first *Talkback* volume on the 1960s.

Although the book features interviews with Jon Pertwee, Katy Manning and Mary Tamm – Tamm's interview conducted, oddly enough, before any of her episodes had been broadcast – editor Stephen James Walker has again chosen to focus less on actors and more on behind-the-scenes personnel, in the view that they are able to give a greater insight into the production process. Among the gems in this area is a 1979 interview with director Douglas Camfield who, despite directing military-heavy stories such as *The Web of Fear* and *The Invasion*, criticises UNIT for limiting the scope of the series and offers his 'Hawk/Dove' principle on the series' producers



– the 'Hawk' being a pioneering, 'to hell with it' innovator, the 'Dove' someone who regards the show as a children's programme and worries about upsetting audiences and pressure groups. Also fascinating is a 1978 interview with script editor Douglas Adams, in which he considers the series' audience to be very conservative, and that more is read into his own work than he ever puts in.

What comes across in all the 1970s interviews is how confident everyone involved in making the series is – script editor Anthony Read on the extensive use of CSO (colour separation overlay) in *Underworld* and boy, how that story is talked up; and producer Graham Williams on how stories don't necessarily need to be built around monsters any more. Director Pennant Roberts doesn't even envisage Tom Baker giving up the part of the Doctor until around 1983.

As with Volume One, the interviews are supplemented with a number of bonus features, including a letter from script editor Robert Holmes responding to fan criticism of *The Deadly Assassin*, and a visual effects feature on *Destiny of the Daleks*. The most intriguing however, is the 29-scene breakdown (count 'em) of 1974 stage play *Doctor Who and the Daleks in Seven Keys to Doomsday* which, if accurate, seems as elaborate and as technically demanding as anything seen in the current TV series. VB

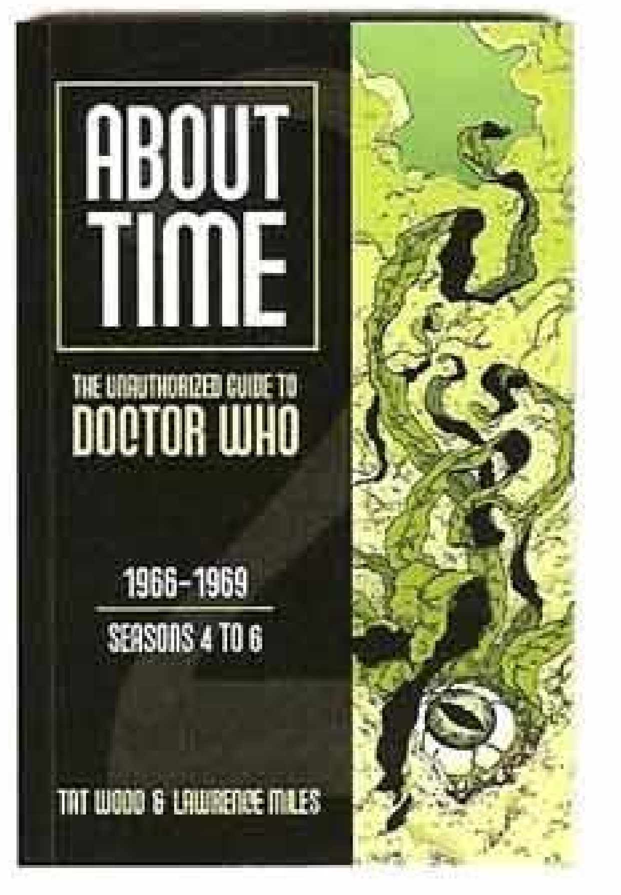
"What comes across in all of the 1970s interviews is the confidence of everyone involved in making the series."

ABOUT TIME 2: 1966-1969

BOOK Mad Norwegian Press | BY Tat Wood and Lawrence Miles | PRICE $19.95 | OUT Now

I'D LIKE TO SAY THAT *ABOUT TIME* IS the best series of books ever published on *Doctor Who*. Well – I'd like to, because it's almost true. Irritatingly and tantalisingly so. But not quite. As with previous volumes, what is presented is generally quite superb, but it's hampered by weak editing and fundamental flaws to the format which tries to do too much by encompassing critique and contextualisation (which they excel at) with reference guide (which has been done better elsewhere). Less would definitely be more.

The analysis and evaluation of the shows is still dazzling. After so many previous works over so many decades, the authors are commended for their new perspectives on old material. Take for instance the study made of Colonel Lethbridge Stewart in the section on *The Web of Fear*, and the reasoned observation that this is a vastly different man from the familiar figure we later see commanding UNIT... in fact one more akin to the eye-patched horror we encounter in *Inferno*. Sheer genius! It's stuff that you have to read. While not agreeing with some of the theorising about the influences on each story, the energy and enthusiasm with which they are written invariably makes them a pleasure to read.



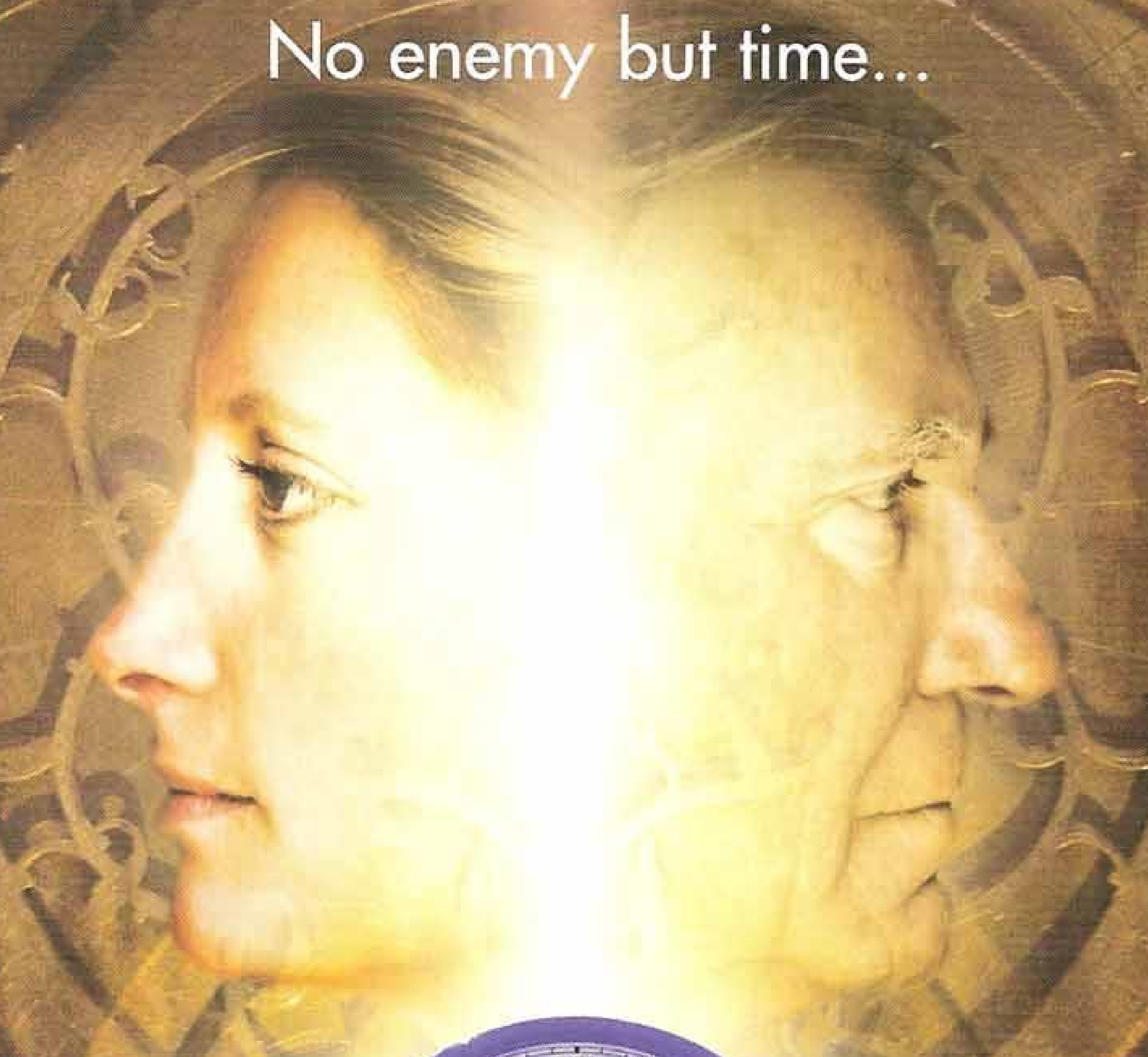
In comparison to the previous tome, the authors seem to have a far greater affinity for the period under discussion (although the 1980s is still clearly the decade where they are most at home). From *The Smugglers* in 1966 to *The War Games* in 1969, they offer some ruthless critiques, which at times seem rather brutal for the now fragile old programmes that were assembled when television was still developing – the episodes crafted as instant art, not build to withstand the repeated hammering of analysis. But the criticisms are true and well argued. And I still applaud the wonderful essays which debate subjects such as 'Did *Doctor Who* End in 1969?', a beautifully reasoned 'What's the Timeline of the Twenty-First Century?' and even the more oblique 'What Do Daleks Eat?'

But the volume is entertaining more than informative, and just as you're admiring the sheer craftsmanship of the finished product, you suddenly hear a little tinkling sound at the back of your mind where part of the work falls off and breaks because the argument or observation hasn't been shored up as securely as it might be by the facts. Trying to argue that 'underwater' is the 'follow-up to space' by claiming that *Voyage to the Bottom of the Sea* is what Irwin Allen did after *Lost in Space* makes me wince, as did Robson walking into the sea in *Fury from the Deep*. Such items make me doubt the veracity of other parts of the text. The suggestion that William Hartnell appeared in *Z Cars* is the sort of erroneous fact in the volume which doesn't lead to anything, but the sections on 'The Lore' would sometimes have benefited from more elbow room for greater clarification. Various factual paragraphs of this sort occasionally fall victim to a Chinese Whispers syndrome of something which somebody read years ago but didn't get chance to check out.

But the bottom line is that – despite their flaws – these books are immensely entertaining to read, present truly refreshing viewpoints and deserve to be enjoyed by a wide audience. AP

"The wonderful essays debate subjects such as 'Did *Doctor Who* End in 1969?' and 'What Do Daleks Eat?'"

No enemy but time...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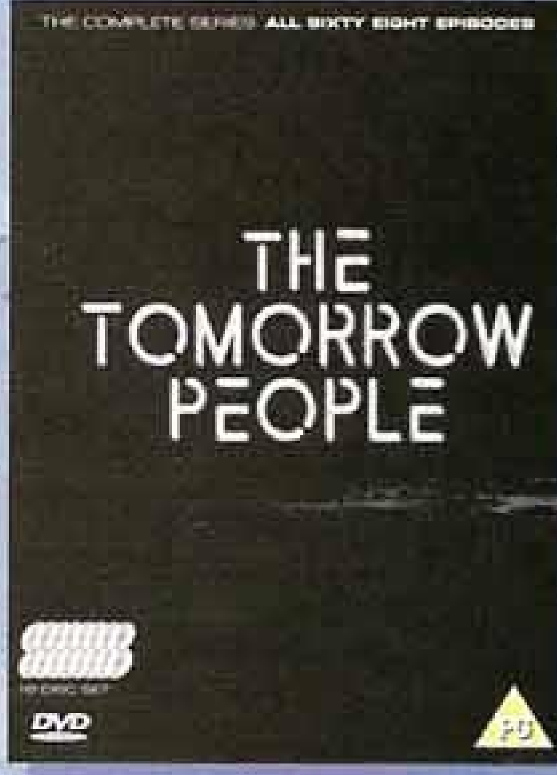
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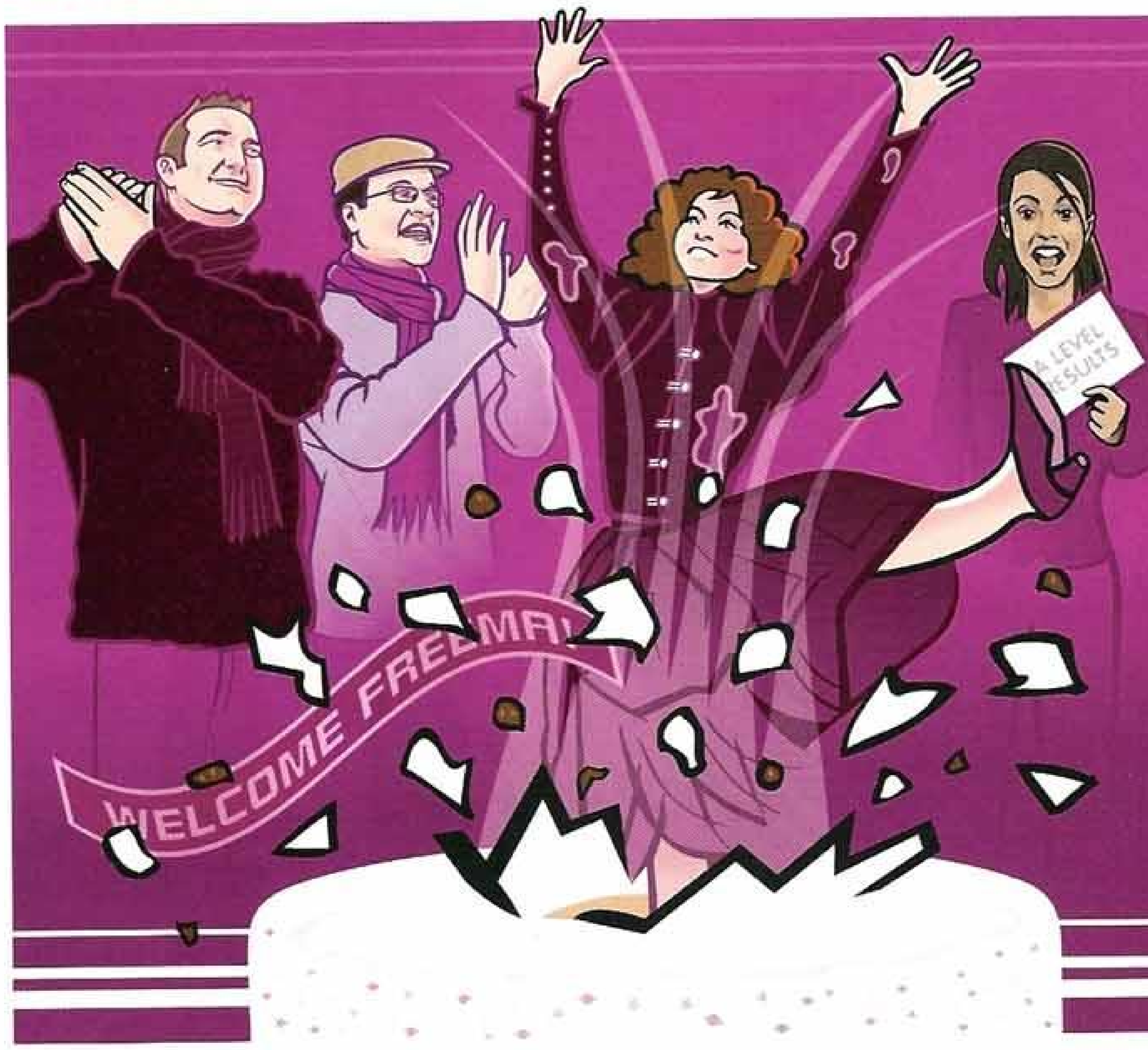

FINITO TARDIS!

BUT... WHERE WERE YOU? SERIES THREE has finished! Over! Finito! Done! What's that? Cries of anguish from a certain Upper Boat where the valiant cast and crew have only just begun filming the truly epic events of Episodes 12 and 13. Ah, yes, well, it's finito for me, script-wise. There's many an edit and dub to come – no doubt accompanied by a good few argy-bargies and fits of conniptions – but as far as my proper job's concerned, getting all 14 scripts in, then we've done it. (14 means Christmas + 13, we didn't slip in an extra special. I did try!)

Except this time, it all ended far away from Cardiff. The last script meeting took place in Manchester. My home! On Monday 29 January, we had our last FX meeting, to lock down the visuals for the final two-parter. I'd gone back home for the weekend, and Phil had been visiting his parents in Leeds, and since the Mill team would have had to travel from London to Cardiff anyway, we diverted them, to the north. We wore cloth caps and clogs and ate a Barnsley Chop, to acclimatise those soft southerners. BBC North locked us in a strange, dank room, with quiche, and no windows, which felt appropriate.

Now you could argue, this wasn't a *script* script-meeting – all that textual stuff had all been done beforehand, notes collated and anguished over. Can we lose Milligan from that location, make more sense of Martha's speech in the vital sc.58, extend the Headland scene? Etcetera. (And for tradition's sake, Episode 13, with its very lovely title, contains the words 'Shakespeare,' 'drumbeat,' 'Japan' and the sentence "A current of 58.5 kiloamperes," plus a location cunningly hidden in the first paragraph of this page.) This final meeting, with the ever-patient Colin Teague, is the sheer blood, sweat and tears of making the CGI FX practically and financially achieveable. It's horse trading! Swap you one of these for two of those. A Digital Matte Painting replaces a 3D model, but then the gift of extra CGI animation replaces a prosthetic, and so on, until the quiche is dry and it's done. I tell Marie from the Mill (who never gets mentioned enough, hello Marie) that I'm finished. She rolls her eyes, says, we're not halfway through. But the comment's lost in my insane laughter! I run home, type in the changes, the official Shooting Script is issued on Thursday 1 February. Bang on schedule.

> "IT'S OVER! FINITO! DONE! WELL, IT'S FINITO FOR ME ANYWAY, SCRIPT WISE..."

Just in time to turn the whole thing over to you. We're letting go. It's your turn now. Series Three begins! It's yours!

If you're wondering, this launch date isn't arbitrary, it's been planned for, ooh, ten months or so now. The FX demands are so great, we need to plan our transmission date well in advance – just a little bit ahead of Easter, this time, to try to miss some of those hot summer nights. Mind you, since that plan was formulated, *Army of Ghosts* and *Doomsday* then did brilliantly during the height of summer, but still, it's a plan.

I wonder, and worry, as it's my job to do so: do things relax too much? Is the existence of Series Three a more commonplace event, a regular fixture in the schedules, as opposed to the trailblazing of Series One and Two? We're planning stacks of publicity – but will things cool down, as everything must? Well, do your bit! To be reading this magazine, you must be a bit of a *Doctor Who* fan, at the very least. So go on, find ten people each, ten people who don't watch. And get them sitting in front of the telly on that Saturday night. *Every* Saturday night! No, seriously, do it. And then write in to **DWM** with their names, ha ha, go on! Clay, Tom, print a monthly page of recruits! No...?

Seriously though, we hope you enjoy it. Each and every one of us, on the team. That's what we make it for: so that you can sit down for 45 minutes, once a week, and be transported, maybe thrilled, maybe saddened now and then, maybe laughing out loud, at this hot, glowing chunk of Good Time in the weekend schedules.

For God's sake though, avoid those Ruiners. Yes, my annual warning. (Blimey, for the third time, who ever though we'd get here?) But Ruiners are those little preview paragraphs in the press – usually at their worst in the posh papers, cos they consider themselves to be above mere narrative. If an episode ends with the sudden appearance of Nyssa jumping out of a Space Cake, the Ruiner will inevitably say, 'And there's a surprise of the Nyssa-confectionery-kind in the last ten seconds.' Oh thanks! Beware them. You Have Been Warned.

It's time, also, to welcome Martha on board, and Freema too. Don't sit there drawing up fan-lists comparing her A Level results with Rose (actually, Martha would win). Just enjoy it! I remember the changeover from Jo Grant to Sarah Jane Smith, both of whom I loved with all my heart; the transition was thrilling! But I suspect the whole world's become a bit more fannish and overanalytical since then. It's time to open your mind and your heart, and enjoy a really, truly brilliant performance, with plenty of surprises along the way. Welcome on board, you fine women. I love the both of you. And I don't say so often enough!

There! Done! Enough of me. Get going, find the TARDIS Ten! And good luck to all of us. Episode 13 was my 20th script for the show, and I swear, it's taught me one thing. That this programme is even more clever and wonderful and flexible and dangerous and funny and brave than I ever knew. *Doctor Who*. Isn't it just *brilliant*?!

Illustration
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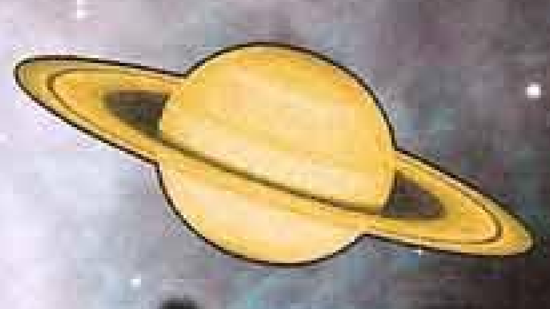

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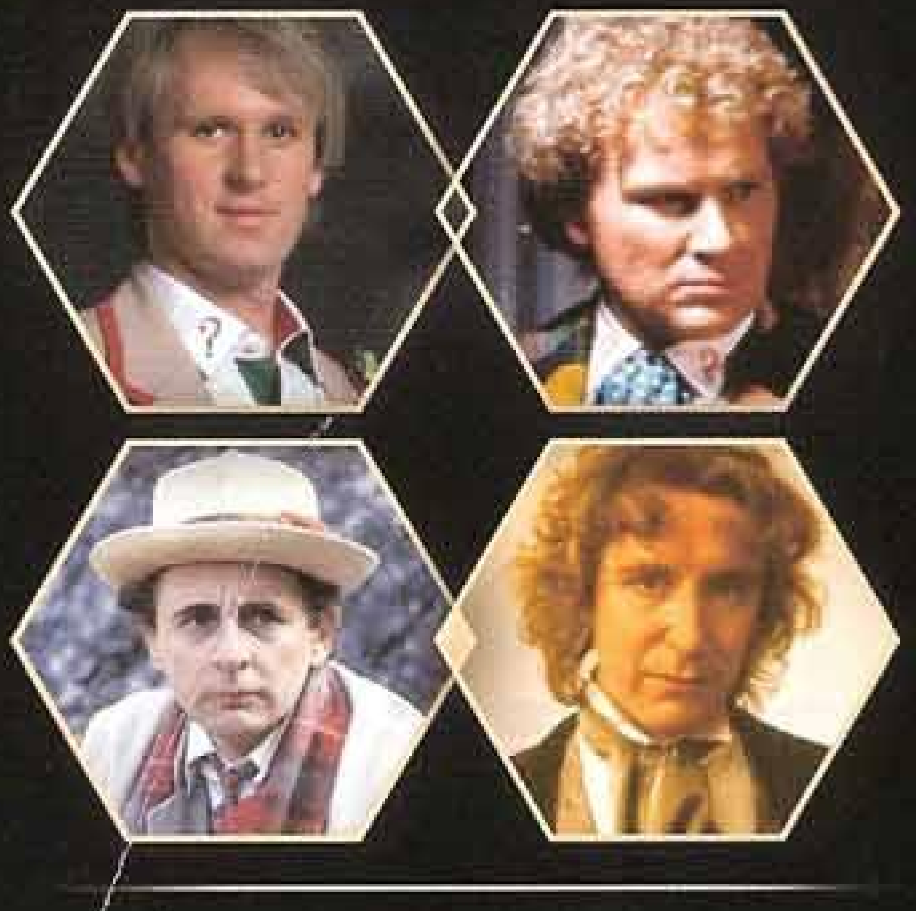

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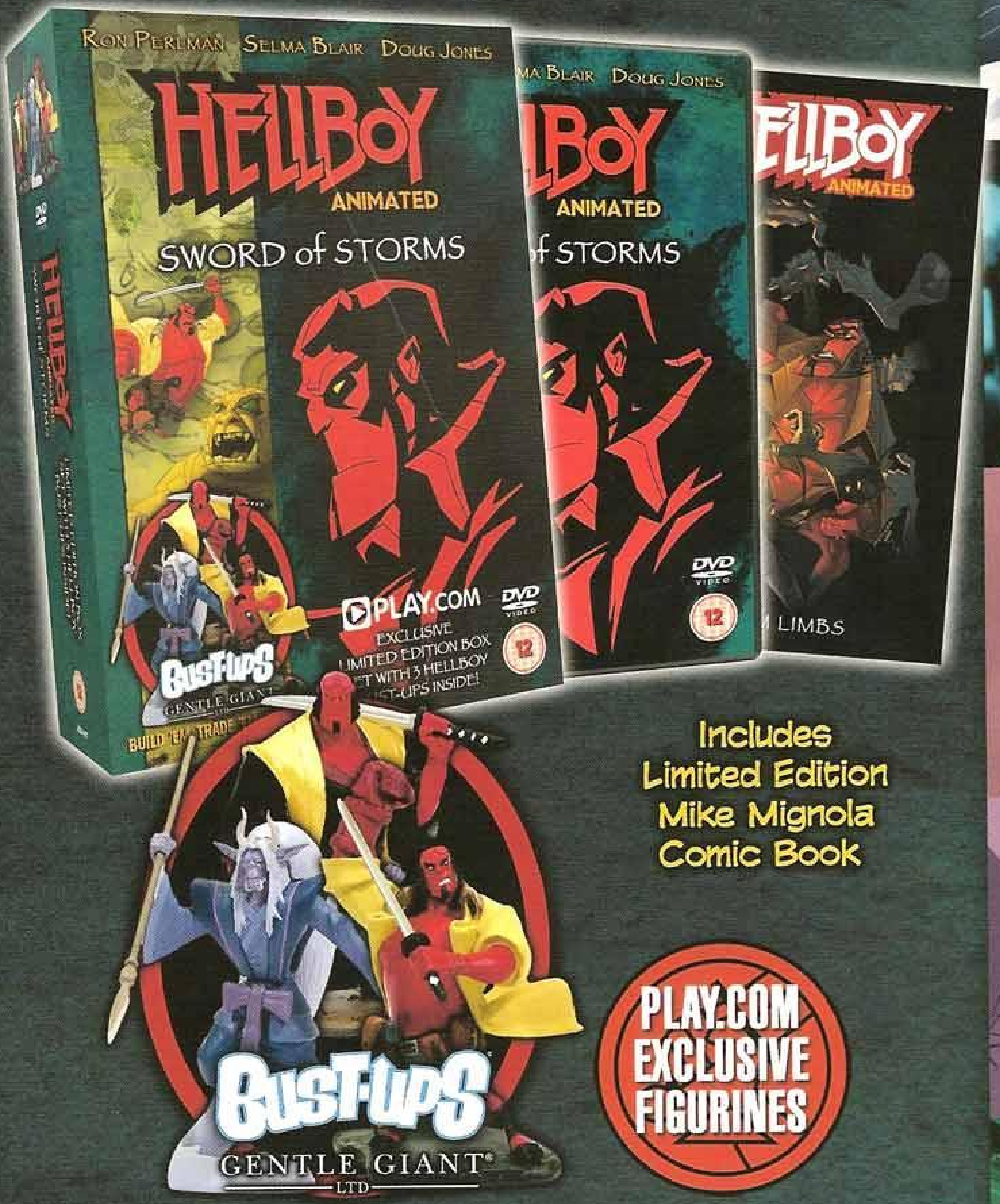
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